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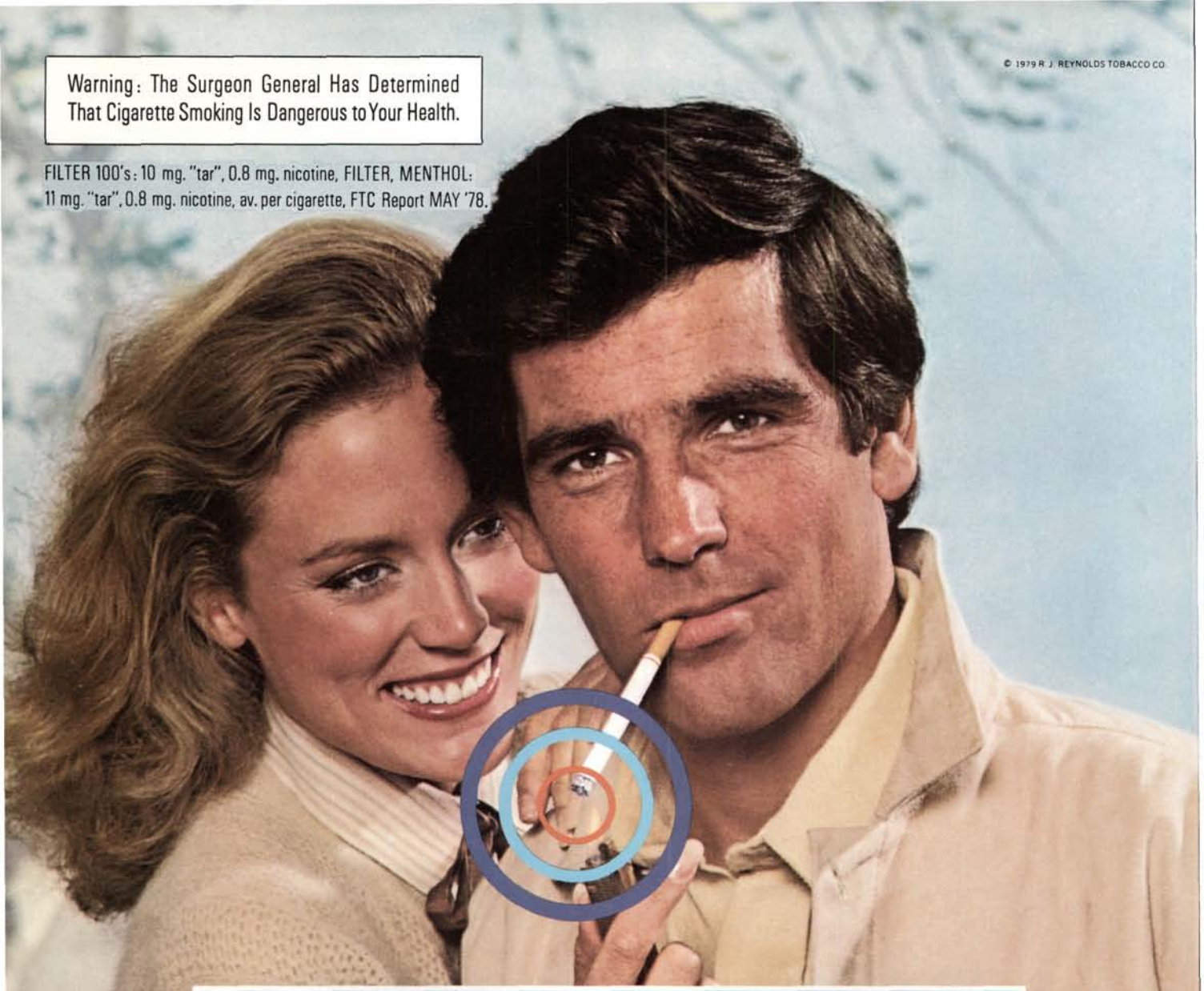

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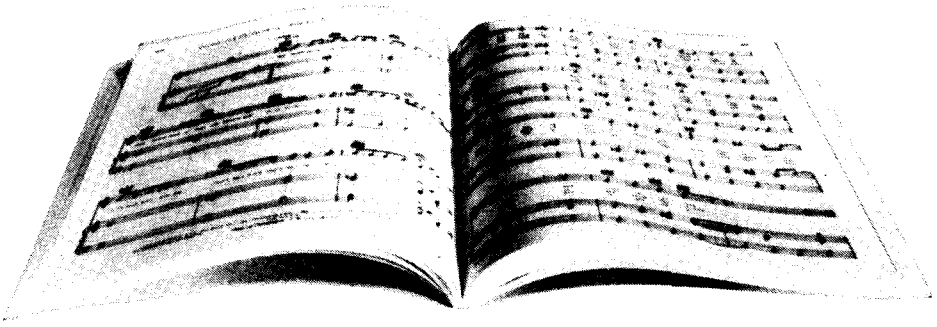

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On the death of cheap energy

Cheap labor is gone. So is cheap housing. Cheap land is vanishing fast, and cheap education is a nostalgic memory. Cheap medical and hospital care passed on some time ago. In each of these cases, there was widespread public consternation at their demise. And now time has caught up with cheap energy, and the bell tolls both the funeral and the attendant public outrage.

To some extent, we and many other oil companies must plead guilty to the accusation that we made energy too cheap for too long. We weren't alone, of course. On natural gas, for instance, the government maintained a policy on pricing that ignored the true worth and replacement cost, intentionally keeping it so cheap that conservation was foolish, capital investment was discouraged, and supplies of natural gas grew perilously short. And, in the meantime, we were searching everywhere for more energy. Whenever we found it, we marketed it at the lowest feasible cost.

Even when the prices of almost every other product were climbing steadily, energy prices stayed low—a little upward bump now and then, cushioned by long periods of stability. In economic terms, measured by the work a given unit of energy could accomplish, energy costs were a freak, an anomaly. Even today, government controls keep the cost of energy in the U.S. a bargain in comparison to its cost in most other countries.

Cheap energy was instrumental in creating a civilization—the one we now enjoy. Some say it made too much civilization, in too many places, on too many pristine shores and tranquil plains. These are the people who criticize Mobil, and companies like us, for having found and delivered all this cheap energy to America.

They do not care for the way America has used its cheap energy, and many agree with the view endorsed by Amory Lovins in *Nonnuclear Futures* that "even if we had an unlimited energy source, we would lack the discipline to use it wisely." Solar energy appeals to them, not so much as a technological solution, but because, as Lovins writes in the same book, "...it limits the amount of mischief we can get into."

It is as though Americans had proved themselves a gaggle of unruly children. We do not agree. Is the huge interconnected power grid that reaches out to every state in the continental U.S. some sort of blunder? Were we silly to build the great net of highways that made us a more unified people? Is the industrial might of this nation a gross mistake, one we should have passed by for the simpler, agricultural existence of the 19th century? Were our farmers deluded in using energy as the base for the most efficient and productive agricultural enterprise on earth? Of course not.

We think the results of the U.S. energy boom are a magnificent tribute to American enterprise and ingenuity, the envy of all the world. And, if we had our druthers, we think America, and every other country, would make good use of more cheap energy.

But at the moment there isn't any. And there is not likely to be any for quite some time to come. If there's any around, we hope to be the first to find it or develop and deliver it.

Until then, all we can do about cheap energy is join you in mourning the great times we had with it, and in wishing it had lasted forever.

Like fifteen-cent movies and $500 roadsters.

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Saturday Review

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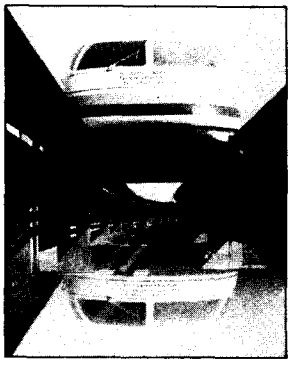

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LETTERS

Words From an Indignant Indiana Alumnus

I was delighted to see that Arthur Schlesinger, Jr., in "Something New and Something Old" [October 13], shared my enthusiasm for *Breaking Away*.

My pleasure turned to disappointment, however, when I got to the third paragraph and saw my alma mater referred to as "the University of Indiana." It's no disaster, of course, but I would greatly appreciate your using the correct name in future references: Indiana University. That's been the name for more than 150 years.

Dave McAllister
A.B. '67, Indiana University
St. Paul, Minnesota

Haitian Problem

As a subscriber, I have enjoyed your magazine. As a retired foreign aid technician, I was naturally interested in your piece on Haiti, "Refugees Adrift: Barred From America's Shores" [October 27]. The article was quite interesting, but it failed to face up to the basic issues.

Haiti, no doubt, is the poorest and most devastated country in Latin America. That the U.S. government is being heckled by thousands of desperate Haitian refugees is, to be sure, a painful problem to our immigration authorities (not to mention a boon to legal-aid services). But why are we being heckled? The cause is economic. Overpopulation and the rapid destruction of Haiti's natural resources have made the escape of its people inevitable—they are seeking alternatives to death by slow starvation. The business of solving the refugee problem cannot be handled by the INS and Legal Aids in the U.S. It can and must be resolved in Haiti.

Lyall E. Peterson
Port Charlotte, Florida

Insufficient Superlatives

Irving Kolodin, reviewing *Testimony* in "Open Door to a Closed Society" [November 10], refers to Dmitri Shostakovich as "that greatly talented composer," and again as "an extraordinary artist." True. However, since hearing his First Symphony in the late Twenties, the First Piano Concerto, the Fifth Symphony, and many of his other superb and powerful scores, some of us might be more inclined to term him a genius. Certainly he has proved to be one of this century's greatest composers, whose lifetime output attests to the highest level of musical creativity.

John Mauff
Chicago, Illinois

Advice on Adoption

As the mother of two beautiful adopted children, I reacted with dismay to the cover illustrating Lynne McTaggart's "Babies for Sale: The Booming Adoption Racket." [November 10].

Upon first glance at the magazine (and before reading the article, which I will do when I cool off), I tore off the cover in the hope that my children, who have been taught that their adoption was surrounded with love and possible divine guidance, will not be hurt by the sensationalizing of a sensitive subject.

My husband and I did not "buy" our children as infants—we gave a donation to an agency that was trying to find the best possible home for these particular infants. Dealing with the facts of adoption is a delicate subject all through an adopted child's life (for both child and parents). Think just for a moment of how you might have felt if you had one or more adopted children who were to stride into your living room and find such a blatant headline.

Glenda G. Cargian
Groton, New York

It is good to see the *Saturday Review* taking an interest in baby selling by some attorneys and doctors. I wonder how long it will be before the public becomes incensed enough to urge legislation to put a stop to this practice. Licensed social agencies could meet the needs of parents and children if they were adequately funded.

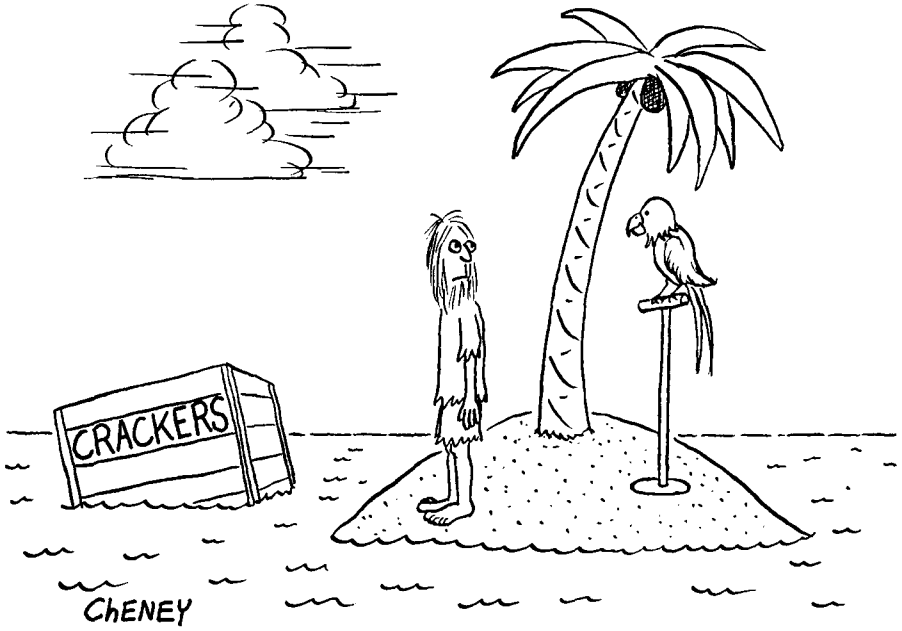
An old, trained social worker in adoption, I used to work at the largest private agency in Florida. I am offended by Ms. McTaggart's suggestion that agencies make it difficult for couples by keeping children in care for funds. We tried to place all children as rapidly as possible after legal commitment by the courts.

Dorothy R. Pearson
Altamonte Springs, Florida

An Ancient Invention

In his Back Door, "New Promise for Retirement" [November 10], Carll Tucker makes a common mistake in stating, "And were it not for the advances in medicine that in this century have raised life expectancy in the U.S. from 47 to 72, only a fortunate handful would even reach retirement." This overlooks the fact that the great increase in average life span is largely due to a decline in infant and child mortality. In the past, more than "a fortunate handful" reached retirement age.

Our first eight presidents lived to an average of just under 80 years. Paul Revere lived to be 83. Fifty years after



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the close of the Civil War, 244,000 Union veterans were receiving pensions.

Carll Tucker's notion about the rarity of old age in the past is a common one. Old age is not a recent invention.

Ernest Earnest
Gladwyne, Pennsylvania

Misdirected Pen?

I enjoyed Anthony Burgess's "In Search of an African Pen" [November 10]. However, it is not true that John Updike wrote *The Coup* "with the help of ... a traveling fellowship he spent in South Africa." I have never been in South Africa. As a Fulbright Lecturer I visited Ghana, Nigeria, Tanzania, Kenya, and Ethiopia, and as a tourist I have spent time in Egypt and Morocco. Impressions gathered there contributed to my fictional land of Kush.

Also, I was surprised that Mr. Burgess, in his characteristically knowledgeable inventory, did not mention Joyce Cary. *John Updike*
Georgetown, Massachusetts

I was shocked by the distortions in Anthony Burgess's article "In Search of an African Pen." The premises of this article are untenable, as any student of African literature could tell you. Mr. Burgess purports to discuss the African novel, but 10 of the 13 novelists he describes are not African but European or American. Indeed, the setting of novels by Hemingway, Greene, Conrad, and others is Africa, but the setting of a novel does not determine its cultural heritage. Mr. Burgess himself admits that theirs are "tourist" or "European" interpretations of Africa. Why, then, search for the African pen among Americans and Europeans?

Mr. Burgess seems to complain that there is no universal African novel, that African novels are all regional. Indeed, we do speak of *the* American novel because the United States, despite its size, shares to a great extent the same culture. Africa, like Europe, however, is a continent of many cultures. No one objects that European novels are too regional. Why, then, should one bother to search for *the* African novel? Why not rejoice instead that African novels are rich in their diversity? *Eileen Julien*
Assistant Professor
Williams College
Williamstown, Massachusetts

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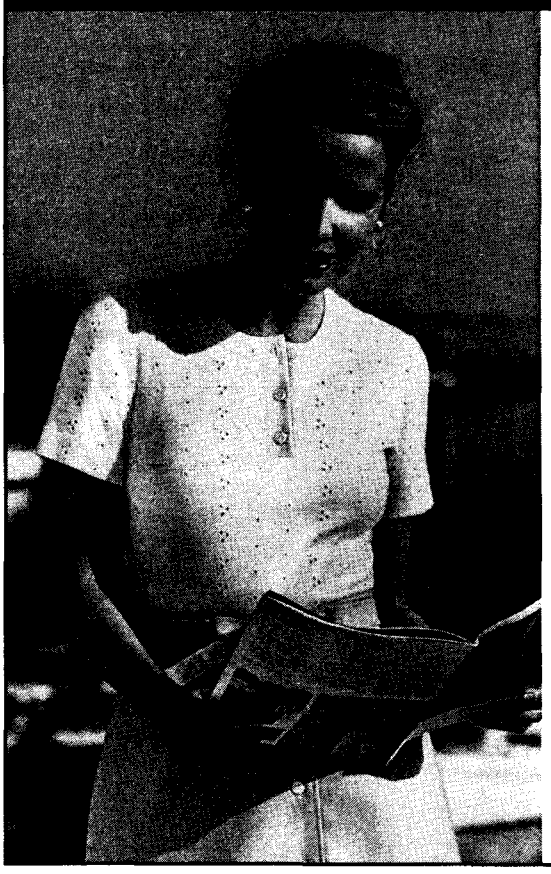

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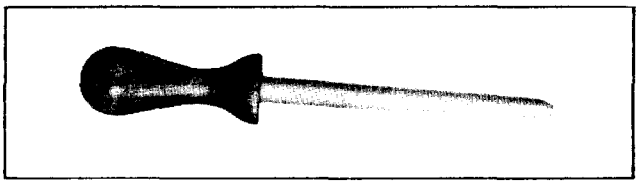

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The main reason so many people find knife-sharpening exasperating is that they let their blades get completely dull before they think about sharpening them. By then, unless you have the help of a grinding wheel, establishing a new edge is a relatively exacting procedure. The best way to sharpen a knife is a little at a time, all the time. If you whet your knives a few strokes whenever you use them, you will be amazed at how long they hold an edge. Which is where the Zip-Zap comes in. This tool is perfect for people who think they can't sharpen knives. To use the Zip-Zap, you simply hold the knife stationary and move this lightweight tool across it diagonally—the Zip-Zap is made so that the proper sharpening angle is maintained automatically. The process is so simple, and the results so gratifying, that you can't help but get in the habit of using this gadget whenever you use your knives. That's when you'll discover that knife-sharpening can be a breeze! The Zip-Zap is made of a special exceptionally hard ceramic material with an abrasive quality superior to ordinary sharpening steels. The purist will be as delighted with the results it gives as the beginner. The Zip-Zap is $5.50 postpaid. **(A-67)**

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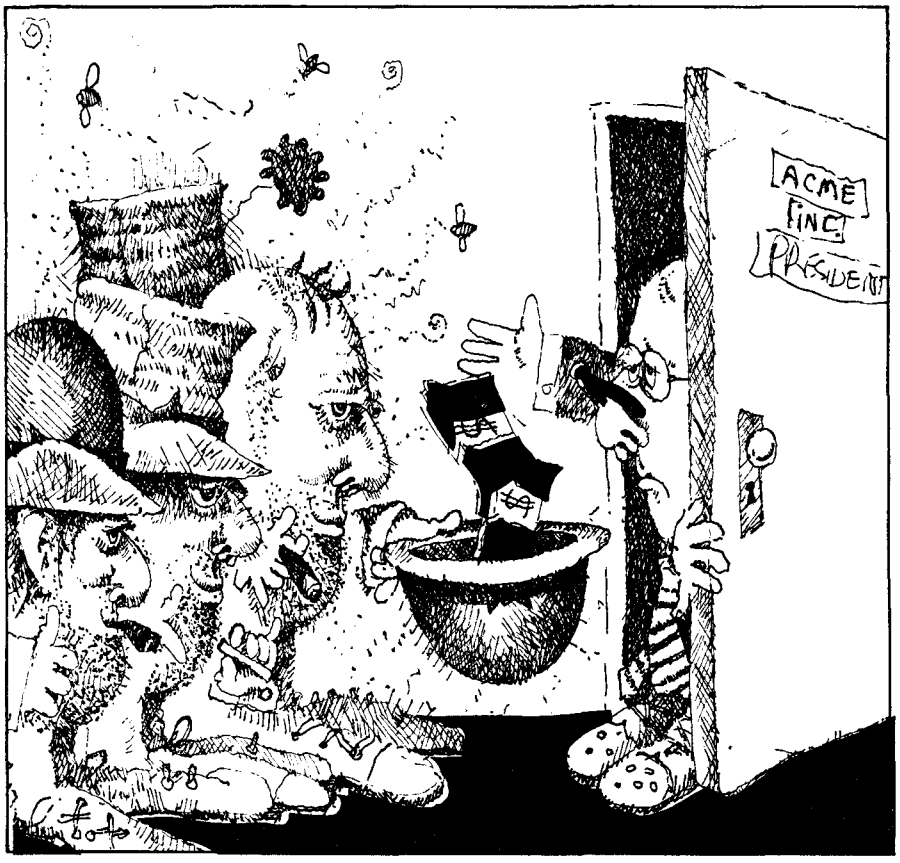
FRONT RUNNERS

A Fate Worse than Debt

Crude people collect debts by threatening to break fingers or do bodily injury to beloved relatives. The English, of course, are not a crude people; they have found a better way. For only £20 (a little more than $40) Smelly Tramps Ltd. will send a team of revolting young men to camp in a debtor's reception room until shame or nausea compels the debtor to fork over the cash.

With the usual English flair for respectability, the company employs, not actual tramps, but decent young men transformed into a noisome phalanx by suits of disgusting clothes treated with a repellent chemical. Head Smelly Andy Smulian told the *Economist*, "I usually only have to wait about 10 minutes. The receptionists do most of my work for me. One sniff and they go and tell their bosses they can't stand it. All I have to do is wait patiently in my filthy rags and watch the customers turn green."

It should come as no surprise that 90 percent of debtors pay up after only a threat of smellification.



They Give Away Horses, Don't They?

The idea of owning a wild mustang may not hold much appeal for you if you live in an urban high-rise; but if you've always dreamed of having a bucking bronco lick sugar from your palm, then the federal government's Adopt-a-Horse program (yes, we have wild burros) is for you. The project is the response of the Interior Department's Bureau of Land Management to the problem of growing herds and shrinking land in government-owned territory. There are 90,000 beasts out there under the government's foster care; and the bureau reports a list of 12,000 hopeful parents. Suburban greenhorns are welcome if they're willing to provide a happy family environment, along with food and shelter for the animal. The bureau also suggests considerable patience, as most wild horses are reluctant to give up their unbridled ways.

As the White House Turns

America, the contemporary wisdom runs, wants a strong man as the next president. A successful and decisive man. Even, if need be, a cynical manipulator. And with John Connally looking more and more like the rich kid who can't buy any friends, America has only one man left to turn to—Fred Silverman. Yes, Fred Silverman, NBC president and programmer *extraordinaire*. The man who gave us *Three's Company* and *Charlie's Angels*. The man who, in the words of writers Jerry Weinberger and Richard Grayson, leaders of the New York-based Committee to Draft Fred Silverman, "has proven himself a great leader."

Although an NBC spokesman humorlessly states that Silverman has no interest in switching offices, Weinberger and Grayson point out the advantages of a "Prime Time Presidency." Silverman, they note in their first direct-mail effort, could "allocate gasoline fairly—by means of a new show called *Bowling for Gallons*." He could "cancel programs that were unsuccessful after only a couple of weeks." He could "replace the Amtrak system with Supertrain." And that's only the beginning.

The two campaign officers feel that their candidate's reluctance to enter the race stems from the huge salary cut he would have to take if he won. Grayson and Weinberger plan to arrange a stock option plan, among other emoluments, to lure Silverman to the nomination. A victory for their man would, of course, put these early backers in the catbird seat. "If Silverman becomes the president," says Grayson, then "we can get the presidency of NBC."

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Productivity Decline

ONE OF THE starkest problems facing the nation today—even though it is not in the forefront of public attention—is the progressive decline of American productivity. At one time, the ability of management to innovate and the ability of the American worker to achieve consistently higher output combined to make the United States preeminent among all industrial nations. But no more. In recent years the United States has been losing ground. Japan and West Germany have been far outstripping us in the competition for foreign markets. Indeed, we have fallen behind almost every other Western nation—Italy, France, and Great Britain included—in per capita industrial growth.

This decline may be the most potent single factor in the present inflation, with its erosion of personal savings and devaluation of the dollar. Not only is American industry unable to compete successfully in the world's markets, but it cannot hold its own right here in the United States against its numerous foreign competitors.

At one time, we told ourselves that the only reason the Japanese could outsell us inside our own country was that they used cheap labor. But any advantage the Japanese had in labor costs was quickly offset by their lack of raw materials and natural resources. Despite the consequent transportation and processing expenses, Japan somehow managed not only to undersell its competition but to produce goods that were frequently superior in quality. Perhaps nothing is more symbolic of Japanese superiority in electronics than the presence of their equipment at American television stations, even though those stations are owned by or affiliated with American companies that manufacture the same type of merchandise. The reason is uncomplicated: Japan places the highest importance on practical innovation.

Japanese manufacturers, furthermore, often are quicker to anticipate public tastes and needs. They foresaw the demand for smaller, lighter, well-built, durable vehicles with low gas consumption and high mileage. Even in the premium-priced market, Japanese cars outsell many of their American counterparts. For example, no American car in the same price range has a larger waiting list of customers than the Honda. And every time a Japanese automobile or television set or electronic computer is sold—whether inside the United States or in a foreign country in competition with American products—the dollar takes a beating and the result is that much more inflation.

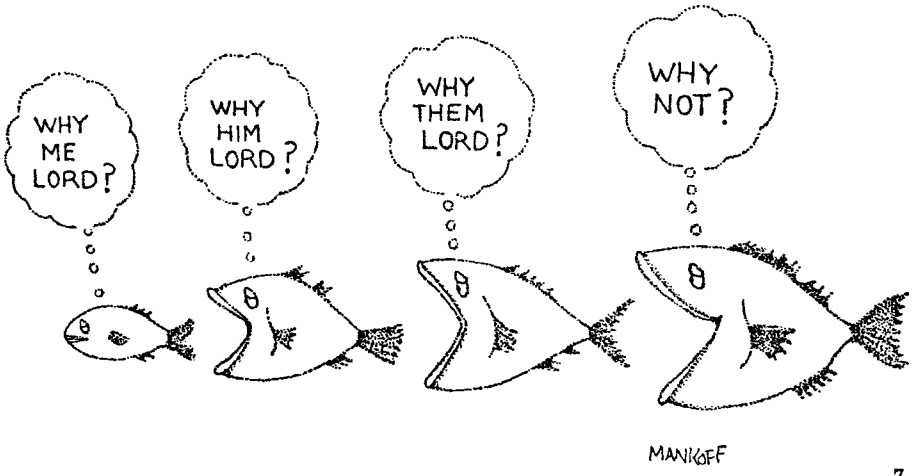
The competitive decline in the productivity of the United States is blamed in some quarters on the labor unions. This explanation, however, doesn't stand up too well in light of what happened recently in Phoenix, Arizona, where a Japanese company took over an American electronics plant about to shut down and proceeded to make it highly profitable. Same workers. What the Japanese brought to Phoenix were good management, new production techniques, and imaginative merchandising—all the qualities that are supposed to be the hallmark of American free enterprise.

The only other major nation that has been in trouble because of inability to meet production goals is the Soviet Union. Ever since the Russian revolution, in fact, the Soviet economy has had difficulty in achieving its industrial quotas and in growing enough food to feed its people. The heart of the problem, perhaps, is that party loyalty is the highest value. The best man or woman doesn't necessarily get a key job; being a good party member is often more important than knowing how to manage a plant or put a product on an assembly belt or get the most out of people. Serious mistakes, therefore, are not only absorbed but perpetuated and enlarged.

A similar problem in the USSR is the absence of the complaint desk. Where does one go to complain about faulty organization or a basic flaw in the way an assembly belt is functioning or the quality of the merchandise itself? Any complaint could be a reflection on a party official—and this is definitely an unwise tactic.

In a curious way, American industrial society today has to cope with the equivalent of the Soviet party system. One of the main weaknesses in American industrial organization in the past two decades or more has been the quasi-ownership of business by government. The hundreds of billions of dollars spent in the military program have had the effect of weakening the American production establishment. Incompetence in American industry, especially in the heavy-industry sector, may be reflected in higher costs—but so long as the government pays the bills, the incompetence is papered over. Excessive demands or inefficiencies that ordinarily would result in outright failure or collapse are often absorbed or bailed out through government subsidy. The main surprise about Chrysler's near-bankruptcy is not that it should have occurred but that its basic causes should have been so long concealed. It is no coincidence that Japan, whose national military budget is virtually nonexistent alongside that of the United States, should have been free of those forces that tend to retard efficient production. Moreover, the absence of military spending by Japan gives the lie to those in the United States who contend that war plants are necessary to avoid joblessness and depression.

The decline in American productivity, with its resultant inflation and weakening of the nation's world position, needs to be debated in the coming presidential campaign. The underlying facts and implications may not be pretty, but they no longer can be ignored or deferred.—**N.C.**



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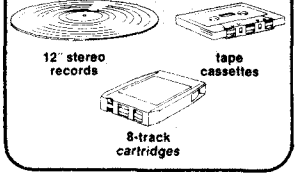

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The Perils of Chemical Wastes

The people of Hemlock, Michigan, fear that their town's name may be a nightmare come to life, a dark intimation of the poisons that infect the village. Their children are sickly. Neighbors have bumps on their bodies. Geese are born with wings on backward. To one farmer's horror, the corpse of a calf wouldn't rot, even after days in the summer sun; it was as though the body, according to one news report, had been pickled. The farmer's drinking water contains four toxic chemicals, including diethyl ether.

A plot of land outside Washington, West Virginia, explodes if anyone attempts to dig into it. The site was a cornfield when the owner purchased it; no one mentioned that it had been owned previously by a company that used radioactive ore.

Sulfuric, nitric, and hydrochloric acids have been dumped into an open pit about an hour's drive from Los Angeles. Acid clouds drift lazily into the homes of neighboring Glen Avon; people there awake at night gasping for air.

THE TRAGIC STORY of hazardous waste is not unique to Niagara Falls, New York, the much-publicized community plagued by noxious chemicals from Love Canal. Nor are the troubles limited to a few isolated suburbs featured on the evening news—suburbs whose modest homes and tearful mothers seem so distant in the flickering images of the television screen. The Environmental Protection Agency estimates that there may be tens of thousands of dangerous disposal sites scattered across the nation. No one knows exactly which of them are dangerous because no one even knows where most of them are.

The fish that land on our plates may be more toxic than the waters in which they swim.

A less frightening but more frustrating part of the hazardous-waste story is taking place not in the nation's heartlands but rather in its capital. Federal agencies and legislators are attacking the agonizingly complicated task of writing regulations for the scores of companies that generate, transport, dispose, or store toxic wastes. These officials are also addressing the equally complicated—and more politically tempestuous—problem of deciding who should pay for damages caused by abandoned dumps or those whose owners are bankrupted. A single statistic makes this job all the more urgent: Each day that federal officials delay, 260 million more pounds of chemicals—chemicals that cause cancer, invade the nervous system, and threaten our unborn with birth defects—are disposed in the unregulated dumps that pepper our nation.

That the waste problem has grown to serious proportions is readily illustrated by the sheer volume of chemicals we demand for everyday life. About 63,000 chemicals are now in common use in this country; 6,000 more are registered each week. Seventeen major industries, including the automotive, paint, and pharmaceutical concerns, together generate about 35 million metric tons of hazardous wastes each year—four times the amount of all nuclear wastes stored in the United States.

Unlike storage of nuclear wastes, however, disposal of this hazardous garbage has not been federally regulated. An astounding 90 percent of it is disposed improperly and unsafely. "Midnight dumpers," gypsy disposal companies, and irresponsible firms concoct schemes for dumping that seem to come right out of the Twilight Zone.

In Chester, Pennsylvania, for example, one hauler gave a man about a dollar for each barrel of chemicals that he would stash on his land. When the mountain of drums—some 10,000 barrels—spontaneously burst into flame, 43 firemen ended up in hospitals. The poisonous pyramid had been piled a few yards from the town's main gas tank.

One of the most disquieting possibilities associated with such carelessness is that the poisons can seep into groundwater. Half of us depend on groundwater for drinking water, and 20 percent of the population drinks this groundwater untreated. Not all poisons break down into harmless substances in water; worse, some toxins are concentrated as they pass up the food chain, so that the fish that land on our plates may be exponentially more toxic than the waters in which they swam.

But the most somber fact about leaching chemicals has been lost amid news accounts of the immediate horrors of poisoned drinking water: The dangers are not limited to the communities whose aquifers are polluted. Once the poisons reach groundwaters, they are swept into circulation through all the waters of the earth. They flow toward rivers, then to oceans; they evaporate into the atmosphere and then rain down onto our crops, only to sink back into groundwater once again [see "Poisonous Rain," *SR*, September 2, 1978]. Their mobility is odiously illustrated by the fact that pesticides originally sprayed in Africa turned up in the waters of northeastern India, more than 4,000 miles away.

"We in the psychoanalytic field don't refer to your problem as 'depression' any more, Mr. Chetham. We simply say 'temporary recession'."

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This grim cycle has already begun; one by one American rivers are ominously metamorphosing into variations on the River Styx. DDT from an Army arsenal is seeping into the Tennessee River; the fish contain 80 times the amount of DDT allowed in foods. Phenols, suspected carcinogens, have polluted the municipal waters of 12 cities in Minnesota. Chloroform has been found in the Merrimack River in Massachusetts. Arsenic is leaking into the Cedar River in Iowa. Mirex, a toxic chemical used to control fire ants, is being discharged into the Niagara River and from there flows into Lake Ontario. Mercury—which can cause blindness, nerve decay, birth defects, and death—has been found in Berry's Creek in New Jersey. A dose of 160 parts per million can be lethal; the creek contains 123,000 parts per million, a finding that takes on fearsome meaning when one recalls that the Minimata disaster in Japan was caused when a company dumped mercury into Minimata Bay.

Discovery of these dangers has brought toxic-waste disposal into the headlines, but the headlines themselves have ironically compounded the problem in one way: There is now a critical shortage of *safe* disposal sites. Several communities have refused proposals for well-planned disposal sites, and already some states have cleaned up hazards only to find they have nowhere to go with the refuse.

Congress set out to confront the problems presented by dangerous disposal in 1976—well before Love Canal was bannered across national headlines—by passing the Resource Conservation and Recovery Act (RCRA). This legislation requires that the EPA define hazardous wastes and then develop standards for transporting, treating, and getting rid of them. The act is directed toward responsible future dumping; its limited authority over closed sites consists only of the power it gives to the Environmental Protection Agency to prosecute companies for "imminent hazards."

The EPA has been mightily criticized for its efforts in implementing the act thus far. Leslie Dach, science associate of the Environmental Defense Fund (EDF), an environmental group with 46,000 members, charges that the agency's definition of hazardous wastes is both too general and too narrow; it includes only those substances that are ignitable, corrosive, reactive, toxic, radioactive, infectious, poisonous to plants, or mutagenic. Further, chemicals must be tested for only the first four of these characteristics to determine if they qualify for special handling. According to Dach, 65 percent of the wastes generated by the chemical industry are not covered by this definition, including such well-known poisons as Mirex, asbestos, and kepone. Moreover, Dach says, the agency has given exemptions to 99.3 percent of the polychlorinated biphenals (PCBs) currently in use in American industry.

The definition of hazardous wastes, however, is far from the only shortcoming critics have perceived in the EPA's response to RCRA. In October 1978, a congressional subcommittee chaired by Rep. Robert Eckhardt (D-Texas) began a series of hearings on the disposal problem. Its final report fairly bristled with "highly critical" comments about EPA "failures." The committee members were particularly disturbed to find that the agency had not compiled a list of actual disposal sites.

Proper disposal of wastes in the first place would have been less expensive than cleanup now.

When Rep. Albert Gore (D-Tennessee), a member of the subcommitte, requested such an inventory, the EPA responded by estimating that there were some 838 hazardous-waste disposal sites in the nation. The agency, however, had based this estimate on reports submitted by its regional officers, some of whom had merely jotted down rough calculations of how many sites they thought might be dangerous. Others didn't even attempt a guess, thereby leaving their regions out of the final estimate altogether. In point of fact, the agency knew the locations of only 103 "imminent hazards."

Gore called the EPA's reaction to his request "a complete joke," saying that the estimate was totally inadequate and even misleading. The agency later hired a New York consulting firm to conduct another study. The company in turn estimated that there are 50,644 disposal sites in the country, that 34,000 of them could cause potentially serious health effects, and that 2,000 of them could produce problems in the next three years.

The subcommittee has found this report to be lacking as well, calling it "little better than pure guesswork." In the meantime, committee members have proceeded to take the bull by the horns; they have started their own inventory of dump sites by surveying the 53 leading chemical companies. They have located 3,383 sites where wastes have been dumped—an estimated 10 percent of the dumps in the country. The committee left it to the EPA itself to decide which of these dumps are hazardous and to find the remaining 90 percent of the nation's disposal sites.

The heaviest criticism of the agency's response to RCRA has come as a result of Congress's directive that the EPA write regulations for dumping. The regulations were to have been written nearly two years ago; they still aren't finished. "The agency's delays in writing regulations have been as avoidable as they have been irresponsible," says Leslie Dach, whose organization sued the EPA in September 1978 for its failure to meet the first deadline that Congress assigned. The court ruled that the EPA's delays were understandable, and a new deadline was set for December 1979. That one has been missed as well. "Despite all the hoopla," says Dach, "despite all the press attention to Love Canal, this country isn't in any better shape than it was two years ago. It will be 1990 before we see safe disposal of hazardous wastes."

The agency has its own answers to these criticisms. According to Steffen Plehn, the EPA's deputy assistant administrator for solid waste, the regulations are not only complex but must be written so precisely that industries will not find loopholes in them in the future. The agency has written three of the seven regulations required by RCRA, and just for these first few, it has 3,000 pages of background documents. Further complicating the matter is the fact that industry must comment on every

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facet of the proposed regulations now or lose its ability to sue on certain points later. "For just three regulations," Plehn says, "we received three feet of comments. Teams of industry lawyers have raised every issue they could conceptualize, and we must address each one of their remarks. It's a mine field; if we shove the regulations out, the whole program could be remanded."

Finally, Plehn says, the agency is understaffed and underfunded for the entire massive undertaking. "The EPA is under strong pressure to take steps across a broad range of programs—noise, water, air, wetlands," he says. "To deal with RCRA, we're taking away from these programs. RCRA is being taken out of the agency's hide."

The congressional subcommittee, however, has presented a strong counterpoint to this argument, contending that the EPA itself is responsible for its staff and funding inadequacies. The agency has requested budgets less than half the size that Congress has authorized for RCRA; further, the agency has not even spent the reduced budgets that it has been given as a result of its small budgetary requests. With this tight spending, the EPA, according to the subcommittee, underestimated its need for investigators —not only to identify sites but "to ferret out the elements of organized crime that are alleged to be involved in hazardous-waste pollution."

Even if RCRA regulations were written tomorrow, however, a serious problem would remain: liability. Who pays for cleanup when owners of leaking dumps cannot be identified or are bankrupt? In those instances in which the owners *can* be identified, who pays for damages while the matter is being battled out in court?

In response to this dilemma, several proposals have been submitted to Congress for a superfund that could pay for emergency cleanup. The money would come largely from fees levied on industries that generate hazardous waste, trucking companies that haul them, and landfill operators. It would be used only if the cost of the cleanup could not be immediately recovered from the polluters responsible for the mess.

While environmentalists say that all the various proposals are on the right track, they have found weaknesses in each of them. One, for example, provides no relief for third-party victims—families, for instance, whose homes have been made unlivable by toxic seepage. Love Canal has already set a distressing precedent in this regard; while the government has evacuated some families, others will be condemned to reeking houses for years while lawyers hash out their claims.

Another problem concerns the amount of money in the fund. The proposed $1.6 billion figure is inadequate; EPA officials maintain that emergency actions alone could cost $3 billion to $6 billion. Given the fact that some chemicals maintain their potency in perpetuity, a permanent cleanup could carry a price tag of $50 billion. Despite these misgivings, environmentalists are trying to draft a bill that will contain the best elements of all proposals.

Nevertheless, no matter how comprehensive the final legislation and regulations may be, they will be useless if industry cannot afford them. The EPA estimates that its regulations will cost industry about $750 million; industry itself estimates $25 billion, a figure that some say is wildly exaggerated. Smaller companies that cannot afford the price of maintaining their own dump sites (94 percent of all waste is disposed of on company land) may have to shut down, given the great shortage of approved disposal sites to which they could haul toxic substances. Larger companies feel threatened as well; one proposal would require that each dumping ground be insured for $5 million. Given the fact that some large corporations own more than 50 dumps, insurance premiums could push them over the financial edge.

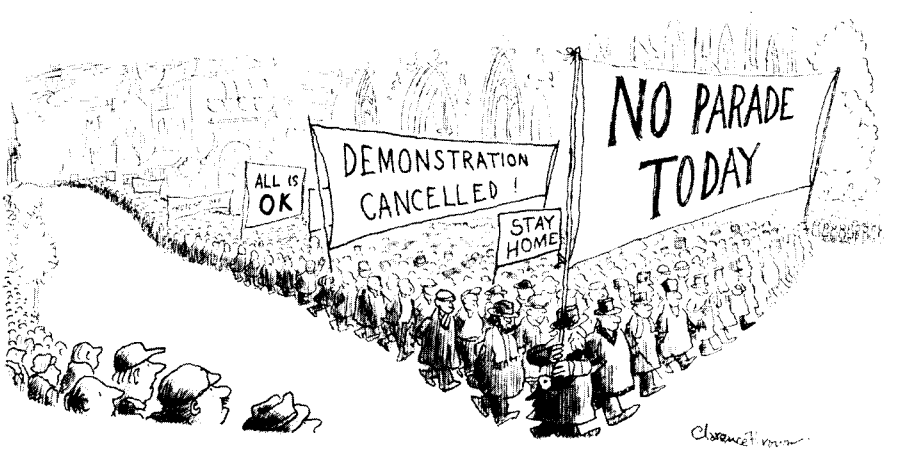
The most plaintive public outcry from industry about prohibitive costs concerns the superfund proposals. Companies say that the fees will penalize them now for past improper disposal methods of others. The Chemical Manufacturers Association maintains that abandoned dumps should be financed not by fees paid by industry but by taxes paid by the general populace. "The bill fails to adequately reflect society's responsibility for resolving a problem that everyone has helped to create and for whose solution everyone should help pay," claims Robert A. Roland, president of the association. The blame, he says, "does not belong to a single company, but to all of us as individuals and as an advanced society."

Gore, however, stands in vehement opposition to any suggestion that the chemical companies should not contribute to a superfund. "Morally, the companies in this industry today, and their forerunners, have realized significant financial gains at the expense of the general public and the environment," he says. "The taxpayer should not have to bear the full costs of protecting the public from operations that were highly profitable to a narrow slice of our industrial sector."

Other supporters of an industry contribution to the fund underscore the fact that proper disposal of wastes in the first place would have been infinitely less expensive than cleanup now. Safe disposal of the Love Canal wastes, for example, would have cost the offending company $4 million (in 1979 dollars); cleanup has already cost taxpayers $27 million. Superfund fees, supporters say, might provide incentives for industry to dispose wastes properly now; by taking the superfund from general revenues, it could become nothing more than a public bailout for irresponsible companies. Finally, superfund supporters emphasize that society is already footing a big bill for careless dumping—medical fees for pollution-caused diseases.

The matter of identifying those who are liable, however, should not be an exercise in ferreting out villains, for if we wish to see villains in this issue, we should look to ourselves. The lawsuits lodged by a handful of environmental groups, some experts say, are the only deadlines that prod huge bureaucracies to action; yet too many of us watch as too few of them pursue our moral obligations. The Vietnam War, commentators have said, was a war waged on television. The war in Love Canal—and the wars in Hemlock, Michigan; Washington, West Virginia; Glen Avon, California—are wars waged in the media, as well. But the front lines are now advancing into our backyards—not in the form of the safe dumps we want kept out of sight but in the form of the unsafe ones, which we have heretofore kept out of mind. If we remain silent much longer, we may be counting ourselves, as well as our own loved ones, among the casualties.

—Susan Schiefelbein



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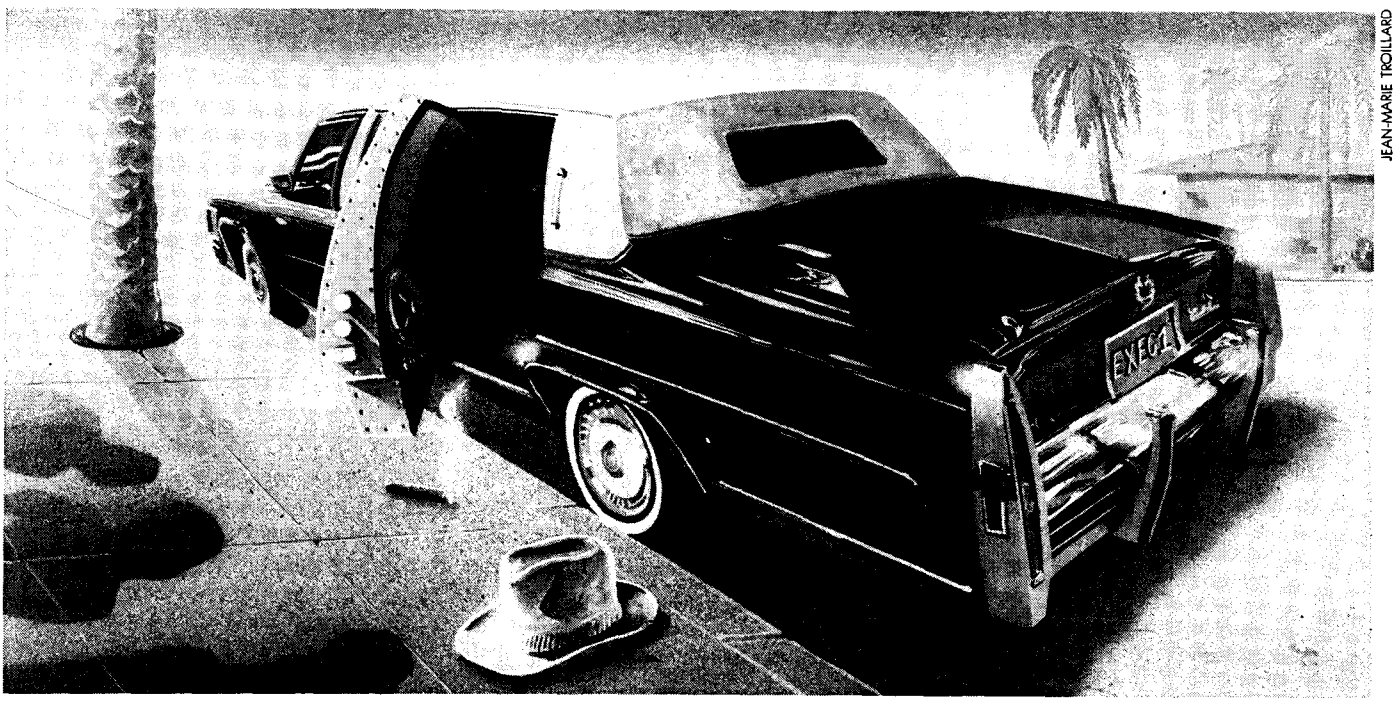
Executive Kidnapping



JEAN-MARIE TROILLARD

The Rise of a Grim New Business

by Roger M. Williams

London

A FEW MONTHS AGO A British businessman named Rolf Schild, his wife, and his daughter were kidnapped on the island of Sardinia. Kidnappings there are seldom big news; Sardinia has more of them than most countries many times its size, and its awesomely bold bandits were even then holding a half dozen other hostages for ransom. But the Schild case commanded the rapt attention of Londoners because of a unique and painful twist: The kidnappers released their chief hostage so he could raise the ransom—said to be £11 million ($26 million)—while his wife and child remained in captivity. A bruised and tormented Rolf Schild suddenly found himself personifying the frightening phenomenon of executive kidnap and ransom.

While Schild suffered and the Sardinian police stumbled, British newspapers played a titillating guessing game: Is he or isn't he insured against the crime? Insurance has become closely linked with kidnapping as corporations seek to protect themselves against exorbitant loss to meet ransom demands. Indeed, kidnap coverage has for the past several years been one of the fastest growing segments of the insurance business.

There are two distinct types of kidnapping—terrorist and "criminal," the latter motivated not by political concerns but by profit alone. Rolf Schild, for example, was the victim of plain criminals, while most businessmen abducted in Latin America and the Third World have been the victims of terrorists. Terrorist kidnapping, which leaped into prominence a decade ago, serves as a means to meet several ends. Terrorists need money to fund their violent struggles against both democratic and autocratic regimes. They also need to publicize their cause, humiliate governments, and force the release of jailed compatriots. Last November, militant Iranian students held 62 Americans hostage in the U.S. embassy and proclaimed that they would be released only if Washington sent the exiled Shah back to face "revolutionary justice."

Depending on their purposes, terrorists select between two groups of targets: diplomats and businessmen. Kidnapping diplomats gains publicity and is an effective means of freeing prisoners, but one can scarcely imagine a government parting with cash to free somebody. That's where the multinationals have proved invaluable. They have plenty of money, and time and again they have proved willing to spend it on behalf of kidnapped employees and even employees' relatives. Corporate ransoms in the millions of dollars are common. Exxon paid $14.2 million to ransom the vice-president of its Argentine subsidiary, in 1973; Lloyd's Bank International, $11 million (for two executives) last summer; and Bunge Born, Argentina's largest private firm, a staggering $60 million for the two grown sons of its chairman in 1975. In all, the research firm Business International estimated recently, terrorism has cost multinationals $500 million thus far.

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The executive's risk has increased as the threat to the diplomat has lessened. A number of countries (Israel and West Germany among them) have adopted policies forbidding negotiations with terrorists. While the United States is willing to talk, its representatives are forbidden to make what a State Department officer calls "concessions to terrorist blackmail." (Between 1968 and 1974, when a no-negotiation policy was in effect, 10 officials with U.S. diplomatic status were killed by their kidnappers and 12 wounded. Numerous American military personnel also suffered death or injury.)

Businessmen have become the main target, says Richard Clutterbuck, a British general-turned-academic who specializes in the study of political violence, and the danger to them is believed likely to increase. More effective means of attack is one reason. The terrorist, Clutterbuck points out, has at his disposal increasingly sophisticated surveillance equipment and weapons, which will enable him to be more selective in killing drivers and bodyguards without harming the target of the kidnap. (With this threat in mind, a New York City firm has been marketing a "VIP Security Sedan" that "resists up to a 30-caliber carbine," "protects against bombs, land mines, even hand grenades," and puts out an oil slick "to deter vehicles in hot pursuit.")

Kidnapping's upsurge is easily explained. An official of Control Risks Limited, the world's leading counter-kidnap firm, says the crime "is easy to execute, carries relatively little risk of apprehension, and the right choice of victim produces a large fortune in ransom .... Kidnapping is a uniquely efficient means of separating a rich man or a corporation from its assets." The Argentine captors of Charles Agnew Lockwood, a British-born financier, made the point well; as Lockwood told it, they said that "they tried bank robbery and found it too difficult and dangerous and not nearly as profitable." Another major advantage of kidnapping is that it travels well. As fanatical kidnap teams of the Japanese United Red Army demonstrated from Singapore to The Hague, you can work the other guy's territory as well as your own.

Terrorist kidnapping first made headlines in South America in 1968. According to some observers, the tactic was adopted as a substitute for Che Guevara-style rural guerrilla warfare, which by then was fizzling out. During the early years, Argentina and Colombia suffered most severely; Colombia reported eight kidnappings in a three-month period, leading the government to declare a state of seige. Argentina soon became the center of action, however, perhaps because Buenos Aires serves as headquarters for many foreign-owned companies that distribute their products across the continent.

In Argentina and elsewhere, alarmed executives tried to safeguard themselves against attack. They fortified their houses, installed security systems in their offices, rode around in armored vehicles that often were trailed by another car carrying bodyguards. Following advice that has become standard in the counter-kidnap trade, they also varied their daily schedules and their routes to and from work, and they avoided ostentatious activities that might attract kidnappers.

Nineteen seventy-three saw kidnappings rise at an alarming rate. In that one year, in Argentina alone, 400 were committed; several of the victims did not survive. When the head of one of Ford Motor Company's Argentine subsidiaries was killed, Ford began a general evacuation of its American executives. A number of other companies did the same.

The people who stayed—mostly "old LatAm hands" for whom Buenos Aires and its sister capitals had become home—endured several nerve-racking years, wondering if the maid or office boy was in cahoots with terrorists. Two years ago, in Buenos Aires, I met several of these Americans. By then the worst of the kidnapping wave was well past but the executives obviously had not forgotten nor learned to relax. They spoke somberly and at times painfully of the experience of finding oneself suddenly a pawn in a deadly game of international politics.

Mrs. Niehous charged Owens-Illinois with negligence in her husband's kidnapping.

William F. Niehous, Owens-Illinois (shown with his wife after his rescue) —three and a half years in the hands of Venezuelan terrorists.

The value of North American executives to South American radicals was, and still is, obvious. Wealthy corporations will pay handsomely for their release, and they provide perfect cannon fodder: Humbling an American corporation offers a highly visible and exhilarating way to twist the tail of the hemisphere's dominant imperialists. To be sure, terrorists have also grabbed executives who are nationals of the "host" country, and in some cases dealt with them even more severely. But that step risks arousing sympathy for the victim among his countrymen; and there is a persistent concern, although the evidence to date shows it to be unfounded, that the foreign-owned corporation will pay less to redeem, say, an Argentine general manager than an American one.

These days, little Sardinia, a department of Italy, ranks as the international kidnap capital. Terrorists are unknown, but bandits are as old as the place itself. They make periodic raids on the island's coastal towns and resorts and drag vacationers back to the rugged inland mountains. Security is minimal, and the police, hampered by the citizens' penchant for seeing and speaking no evil, are ineffective. Yet surprising numbers of Europe's well-to-do continue to vacation on Sardinia. (A few days after the Schilds disappeared, so did a pair of young continental rock stars.)

In total kidnaps, Italy and, of course, Argentina have a long lead. Argentina's kidnaps have been committed overwhelmingly by terrorists and Italy's—despite the abduction of former Premier Aldo Moro in 1978—by plain criminals. In the early Seventies, the People's Revolutionary Army and the Monteneros operated with virtual impunity in Argentina, building up a guerrilla war chest estimated at $240 million. The Monteneros had the brio, a few days before releasing the Born brothers, to hold a press conference describing how the kidnap was executed and announcing terms of the settlement.

Italy has had substantial numbers of abductions for at least two decades, with annual increases through most of the Seventies. Reported kidnappings have been running around six a month, and one authority estimates that there are twice as many *un*reported cases. Unlike their Argentine counterparts, Italian kidnappers concentrate on nationals rather than ex-

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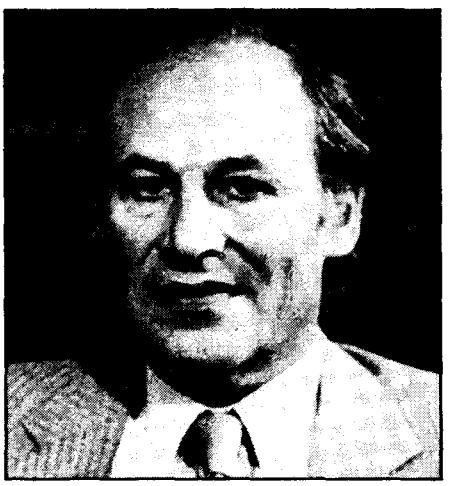
patriates; highly industrialized Italy, after all, has plenty of home-grown targets to choose from.

Italian kidnapping seems to produce humor as well as tragedy. The 1977 abduction of a prosperous Milan biscuit manufacturer, Paolo Lazzaroni, had the elements of a good Italian film farce. To facilitate the negotiations, the family tried to give the slip to the carabinieri (the cops), but the latter recouped by tapping every phone on the block until they found the one being used for the contacts. The kidnappers, insulted by a low ransom offer, declared they would call again in six months and hung up. The family then maneuvered the biscuit factory's workers, including the Communist union leader, into condemning the kidnapping and the left-wing radicals who'd perpetrated it; payment of the ransom, declared the workers, would threaten their jobs. The burlesque ended with one of the kidnappers embracing the blindfolded Lazzaroni just before his release and blurting, "I wish I could work for someone like you." The carabinieri, whose counter-terrorist work is held in generally low regard, wound up making 34 arrests.

The United States ranks quite low in kidnap statistics—a surprise to Americans who believe that their country leads the world in all indices of major crime. By far the most spectacular American kidnapping in the terrorist age has been the sensational abduction/conversion of Patricia Hearst in 1974. The Symbionese Liberation Army, Ms. Hearst's captors, forced her publisher father to distribute $2 million in food to the poor and pressured his company into pledging a similar giveaway of twice that value. Other notable American kidnappings—for example, the abduction of a young heir of the Bronfman distilling family—have taken place in recent years, but the United States has had no general outbreak of the crime. That is principally due, experts on kidnapping agree, to the FBI's excellent record in arresting kidnappers and recovering ransoms. The bureau reported in 1974 that of the 647 kidnappings in the previous 40 years, all but three had been solved, and more than 90 percent of the perpetrators had been captured.

Schild was released so he could raise a ransom to free his wife and daughter.



Rolf Schild, British businessman, prompted a titillating guessing game: Is he or isn't he insured?

Ransom demands are highly variable; predicting them is a science in itself. Latin America has produced the highest demands; the Far East, the lowest. In Argentina, for example, negotiated "settlements" in the millions of dollars are commonplace; the demand in the Bunge Born double kidnap, which ultimately brought the $60 million payment, was an even more incredible $100 million. European ransoms seldom exceed $1 million. The reasons for these differences are not clear—Europe, after all, has a higher, not lower, standard of living than Latin America.

Kidnap demands have gone through periods of rapid escalation, best illustrated by a series of abductions in Argentina. In May 1971, a Swift Meat Packing Company executive was ransomed for a mere $62,500; in April 1973, a Kodak official brought $1.5 million; in June 1973, a tire company executive was redeemed for $3 million; and in December 1973, when Exxon's Victor E. Samuelson was the victim, the ransom jumped to $14.2 million. (All these payments, according to industry sources, were unprotected by insurance.)

Ransoming prominent kidnap victims raises substantial ethical issues. For both governments and corporations, there is the issue of encouraging more kidnappings by giving in to current demands. As noted above, some governments have resolved that dilemma by announcing that they won't ransom anybody; most have temporized out of fear of the emotional pressures inherent in any highly publicized ransom-deadline situation. Logically as well as ethically, a governmental no-deal policy seems unassailable: Releasing terrorists not only encourages more kidnapping but also provides experienced men to carry it out.

Some proponents of a hard line on ransoms want it extended to corporate kidnappings as well. The *Economist* put this case forcefully in the wake of the Lloyd's Bank ransoming: "Firms say that executives would refuse to go to dangerous postings abroad unless they knew their companies would pay to get them back. Yet paying up makes these postings still more dangerous.... Multinationals would do better to spend their danegeld on improving security for their foreign staff and in paying them enough to make up for the risk of being kidnapped."

While this line of reasoning may seem practical as well as ethically sound, it fails to take into account elementary human nature and the basic differences between kidnapping a civil servant and an employee of a private corporation. The state has a moral right, if not a duty, to refuse to submit to blackmail, and few citizens would want their representatives to hand over the public's money under such circumstances. Business executives, on the other hand, are encouraged to feel that they are part of a corporate "family" and therefore have every reason to expect that family to take care of them in times of emergency. Little, if any, compelling national interest is served by not ransoming a businessman.

In addition, the corporation, without the majesty of the state to fall back on, must think about the effects of non-action on its public image and its employees' morale. A kidnap-induced crisis is inherently a far more traumatic problem for a family or a business firm than for a government.

In any case, as a decade of widespread kidnapping has conclusively demonstrated, neither corporations nor families are at all likely to be deterred from attempting to ransom their employees or loved ones. Forbidding private parties to pay ransom simply obliges them to negotiate behind the authorities' backs—thereby depriving the police of their only means of monitoring contacts with the kidnappers. Students of kidnapping applaud the FBI's policy of encouraging contacts and, if necessary, the payment of ransom as means of tracking down the criminals.

DETAILS OF kidnap/ransom insurance (KRI) are more closely guarded than any other aspect of the insurance business. Nonetheless, a good deal can be pieced together about KRI and its flourishing market. According to current, well-informed estimates, kidnap/ransom insurance now generates annual premiums of about $80 million. That is small potatoes by industry standards, but the amount grows steadily. Well over 25 percent of multinationals now carry KRI, and experts believe the figure will soon reach 50 percent.

Lloyd's of London, the world's largest insurance syndicate, writes about three out of four KRI policies. Indeed, Lloyd's invented the coverage. It was instituted in 1933, the year following the abduction and murder of the Lindbergh baby, when Lloyd's stepped in to calm the nerves of business tycoons and celebrities. Outside the United States, Lloyd's still has the field virtually to itself; inside, it has been facing increased competition from such domestic companies as Life

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Insurance Company of North America, American International, and the American Home/National Union Group.

The KRI field was largely inactive until 1971, when, says Anthony A. Cassidy, who manages the syndicate that writes the great bulk of KRI at Lloyd's, two developments occurred: "First, an unacceptable number of American bank managers or members of their families were kidnapped, and ransoms were paid by the banks; and second, expatriate companies operating in Argentina became the target of terrorist groups who proved capable of operating with military efficiency."

KRI rates vary tremendously, beginning with the scope of the coverage. Insuring everybody in the corporation, or everybody in a particular subsidiary, obviously costs more than insuring only top officers. But the former option, called global coverage in the trade, eliminates a sticky problem that comes automatically with top-officer insurance: Which people do you cover and for how much, and how do you explain the selection process to those who've been left out? To avoid this predicament, as well as the worry about uninsured employees' being abducted, corporations in recent years have turned heavily to global coverage.

Location has the most dramatic effect on rates. As with other types of insurance, KRI rates are based on the probability of a claim, and corporations with employees resident in Colombia, Italy, El Salvador, and so on (countries come and go on the danger list) must pay far more to cover them than to cover their compatriots in "normal" areas. For example, insuring an American executive in El Salvador might well be 30 times more costly than insuring him in Chicago.

A number of other factors affect rates. The more widely known the corporation's name, and the more closely associated it is with the United States, the higher the premium. Oil and auto companies and banks are especially high risks because they are perceived by terrorists as very wealthy and as principal promoters of multinational influence. Executive lifestyle is a factor; if the general manager insists on a chauffeured Rolls-Royce and a lavish entertainment schedule, his tastes will be reflected in higher insurance rates. Rates are also dependent on nationality. Expatriates are considered higher risks than "native" executives, with Americans the highest of all: Because of anti-*yanqui* feeling or a belief that Americans are worth more in ransom, their presence in the insured group can drive the price way up.

National mores can also have a substantial impact on kidnap/ransom insurance and the rates charged for it. Anthony Cassidy, discussing this situation in the American publication *Risk Management*, notes:

> Italian kidnappers regard any family member, with the exception of the mother, as fair game .... An endearing quality of the Latin temperament is its preeminent regard for family loyalties. Unfortunately, another feature of the Italian way of life is that most wealthy families are wealthier than they are prepared to admit. Both these factors are bad news for underwriters. It has meant, in practice, that in the event of a kidnap our insureds have proved themselves not only able to put large sums of money together with astonishing speed, but have paid without hesitation once the ransom has been negotiated to within the sum insured!

A multinational buying basic global coverage pays a premium of about 1 percent of the policy's face value; thus a policy insuring against a ransom of up to $10 million would cost about $100,000 a year. If high-risk locations or employees are involved, the cost rises. A few years ago, when Argentina was a hot spot, Cassidy calculated the following hypothetical high-risk policies, each with a face value of $5 million and coverage of four native executives and their families:

An Argentine subsidiary of an American multinational—2 percent for the senior executive or $112,500 for all four with a $125,000 deductible; an Italian company owned by a single family—$330,000 for all four, thanks to the Italian penchant

TWO DECADES OF KIDNAPPING: *The Toll on American Companies*

Date	Country	Company	Position	Confinement	Demand	Result *(if not ransomed and released)*
1968	Brazil	Swift	v.p.'s son	Unknown	$12,500	ransom paid, boy killed
1970	Bolivia	S. Am. Placers	2 technicians	3 days	release of 10 terrorists	
1971	Bolivia	U.S.-owned gold mine	manager	unknown	tractor for construction	
	Argentina	Swift	manager	8 days	$62,500 to poor	
1972	Uruguay	United Press Intl.	manager	one day	publicity	
	Argentina	ITT	dir. genl. of operations	3 days	reported $1 million	released; ransom paid?
1973	Argentina	Coca-Cola Bottling	president	19 days	unspecified large ransom	
	Argentina	1st Ntl. Bank of Boston	branch mgr.	8 days	$500,000–$1 million	
	Argentina	Kodak Argentina	tech. op.mgr.	6 days	$1.5 million	
	Argentina	Coca-Cola Bottling	president	13 days	$100,000	
	Guatemala	Corn Products	genl. mgr.	unknown	$50,000	
	Argentina	Firestone	president	19 days	$3 million	
	Argentina	Citibank	asst. mgr.	12 days	$1 million	
	Colombia	Intl. Mining	2 employees	unknown	$168,990	
	Argentina	Amoco Argentina	president	20 days	$3.5 million	
	Argentina	Esso Argentina	director	c. 5 months	$14.2 million in goods for poor	$14.2 million in cash
	Argentina	McKee-Tesca	engineer	c. 6 weeks	reported $500,000	reported $1 million paid
1974	Argentina	Pepsi-Cola	admin. mgr.	1 month	undisclosed ransom	
	Ethiopia	Tenneco	2 employees, 2 others	6 months	press regime to release political prisoners, etc.	no ransom, released
1975	Ethiopia	Collins Intl. Service	2 technicians	10 months	U.S. stop supporting regime, etc.	released
	Mexico	American Express	manager	3 days	$8,000	unknown
	Colombia	Sears Roebuck	v.p.	3 months	no ransom	released
	Ethiopia	Collins Intl. Service	employee	6 months	U.S. leave Ethiopia	released
1976	Colombia	General Pipe	employee	4 days	unspecified ransom	
	Venezuela	Owens-Illinois	manager	3½ years	$2.3 million	rescued by police; ransom paid?
	Colombia	Beatrice Foods	manager	8 months	$100,000	$140,000 paid
1977	Mexico	unknown	businessman	4 days	$100,000	kidnappers caught; money recovered
1978	Colombia	unknown	jeweler	1½ months	$250,000	rescued by Colombian army
	Colombia	Texas Petroleum	genl. manager	7 months	$10 million	victim killed by kidnappers
1979	Philippines	Un. Churches of Christ	missionary	3 weeks	$71,000	
	El Salvador	Natl. Cash Register	manager	2 weeks	ransom assumed	
	El Salvador	Beckman Instruments	manager, engineer	47 days	publish ads calling for overthrow of regime	ads published; released

Data courtesy of Rand Corp. and Risks International; compiled by Mark Saltzman

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for snatching relatives. If an American had been included in these hypotheses, the Argentine cost would have gone up but the Italian down: In Argentina, there would have been an additional premium of 1.5 percent, while in Italy the premium quoted would have been reduced by at least $5,000.

Secrecy is an inviolable condition of kidnap/ransom insurance. If it is breeched, the policy can be canceled and any ransom claims rejected. (No KRI policy, however, is known to have been canceled for that reason, and the insurance company might in fact have trouble following through. While the rumors of an £11 million ransom were swirling around the Schild case, a knowledgeable London broker admitted to me that if Rolf Schild revealed under great duress that he had a policy, the secrecy provision might be unenforceable against him. "In any event," the underwriter added, "we'd have to prove that the kidnappers got the information from him.")

A second policy condition requires that the insured corporation pay a ransom out of its own treasury, to be reimbursed as soon as the insurer is satisfied that the claim is legitimate. Fraud has not been a problem in KRI. A rare case occurred in Italy some years ago when a businessman arranged to have his partner kidnapped and divided the proceeds with the kidnappers. Collusion among victim and abductors is very seldom proved but sometimes suspected.

KRI policies can be canceled if the insurer feels that a claim has been "mismanaged"—for example, by the corporation's not being sufficiently hard-nosed in the ransom negotiations. When Argentine terrorists abducted one of two brothers running a supermarket chain, the ransom was paid with such alarming speed and disregard for negotiation that, Lloyd's pointed out, the kidnappers would be encouraged to strike again. They did, carrying off the second brother. Again the demand was met immediately; but this time the insurance claim was refused.

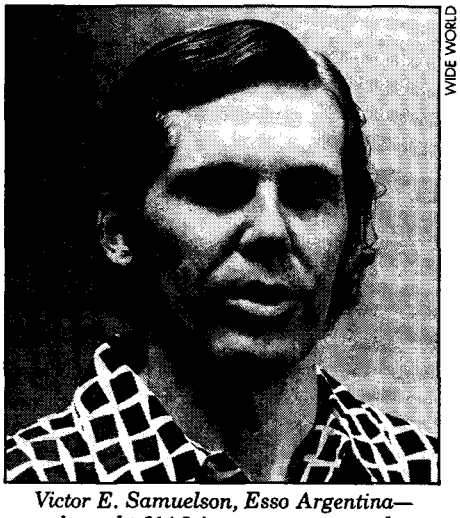
For an additional outlay, corporations can cover such areas as extortion (money paid to ward off—rather than redeem—a kidnap), damage or threat to property, and personal assets of employees that are also commandeered by the kidnappers. Included in basic coverage these days, at least by Lloyd's, are reimbursement for ransoms lost in transit and for money paid to informants whose help leads to arrest and conviction.

Several European countries—most notably, Italy—prohibit or strongly discourage the writing of kidnap/ransom insurance. (Italian companies are rumored to secure it by making illegal exports of currency through the Vatican bank.) The argument against KRI is similar to that used against ransom itself: The existence of a policy encourages a corporation to pay a greater ransom than it would otherwise be willing to part with. Not so, say the insurance companies and their colleagues in the counter-kidnap business. According to a promotion piece sent to prospective clients by Control Risks Limited, the firm that specializes in counter-kidnap tactics, "Underwriters have no evidence which supports the tenet that kidnap and ransom policies have either multiplied the number of kidnap incidents or inflated the ransoms. The statistics show the contrary." The statistics, however, are all in the insurers' hands.

Control Risks is the titan of that segment of the anti-kidnap business known delicately as security consultancy. The small, London-based company has made a worldwide business out of advising corporations on how to avoid kidnappers. It also provides on-the-scene advisers once a kidnap ransom negotiation is underway. This puts Control Risks in an enviable position, getting paid to tell you how to avoid disaster and then, if disaster strikes anyway, how to extricate yourself at the lowest financial cost.

The company founder and managing director is Julian G.Y. Radcliffe, a tall, 31-year-old with a long face and blond hair combed straight back in the timeless British-schoolboy fashion. Radcliffe, bright and self-assured, specialized in Third World terrorism as a student at Oxford, then went on to start an insurance company that covers corporations against the risk of nationalization of assets. Control Risks's modest offices in the financial district contain an unexcelled data bank on terrorism, enabling Radcliffe's associates to put together quick and thorough analyses of kidnap/ransom situations wherever they occur.

To terrorists, rich multinationals are invaluable: They will pay huge ransoms.



WIDE WORLD

Victor E. Samuelson, Esso Argentina—brought $14.2 in ransom, a record for the time.

When Lloyd's writes a KRI policy for a new client, it offers to pay the cost of a Control Risks security survey of the client's operations. It thinks so highly of the security firm's services that it grants a premium discount of up to 20 percent to corporations agreeing to use them. However, Control Risks also deals with many clients who have no kidnap/ransom insurance.

Nowadays Control Risks has to worry about controlling its own risks. So do multinational corporations. Businessmen who've been kidnapped for ransom are turning to the courts for compensation.

Owens-Illinois was sued by the wife of William F. Niehous, general manager of the corporation's Venezuela subsidiary, who was kidnapped in 1976 and held for more than three years. She charged the firm with culpability in her husband's presumed death and with negligence in his kidnap and ransom (some ransom money apparently changed hands, but he was not released). When Niehous was accidentally discovered in a remote mountain hideout in June of last year, the portion of his suit based on death was obviously moot. But for months Mrs. Niehous refused to withdraw the other portion, which sought $4 million in damages. It was dropped only this past September, when the corporation put Niehous back to work as a vice-president at corporate headquarters in terrorist-free Toledo, Ohio.

Scheduled for trial as this article went to press was a suit brought against Beatrice Foods by Gustavo G. Curtis, former general manager of Beatrice's Colombian subsidiary. Curtis was kidnapped in 1976 and held for eight months before being ransomed. He and his wife, a co-plaintiff, now charge Beatrice with having "negligently, carelessly, and recklessly" failed to warn him of terrorist danger, to protect him from it, and, once he was kidnapped, to free him. In the hands of the abductors, the complaint says, Curtis "suffered severe and permanent personal injuries, underwent mental anguish and distress, was confined in cage-like quarters...." Curtis is also suing Control Risks, which advised in the ransom negotiations, for allegedly contributing to his difficulties.

Whether or not the Curtises win their suit, corporations henceforth will be more careful about how they protect their overseas executives and how they negotiate for them if the protection fails. Even the richest multinational can ill afford to pay millions of dollars to kidnappers and millions more to the kidnapped. The terrorists themselves can hardly welcome this trend; with or without collusion, they may wind up splitting the corporation's money with the victim. ◉

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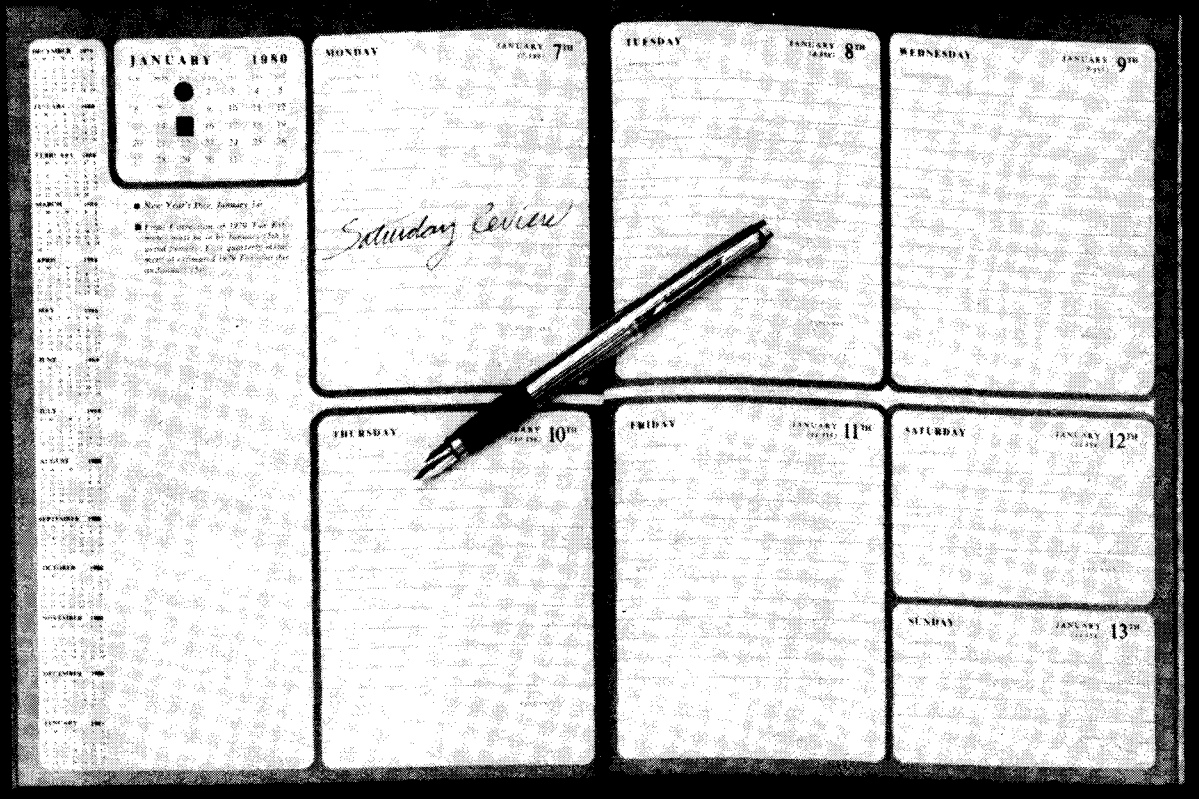

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80s TRAVELER
His Life and Future Times

by Horace Sutton

IT WAS SPRING in California, and the big new airplane bearing the blue, white, and red colors of British Airways was poised at the end of the runway at Lockheed's Palmdale plant. Captain John D'Arcy, the airline's chief TriStar pilot, flipped on the intercom and told his passengers that this was not merely a delivery flight but a novel voyage. He would throw the switches that would turn the plane over to the computers, and that mechanism would take it to London 5,500 miles away. With that, the Dash 500, as this new version of the L-1011 is called, rolled down the runway. Nine hours and 35 minutes later it descended to an automatic landing at Heathrow Airport. Not a human hand had been laid on the controls, which had been automatically adjusted through the flight for direction and altitude as well as for maximum fuel economy.

Was the flight of the Dash 500 piloted by those same computers that have been snarling department store bills, dispatching unwarranted dunning notices, losing reservations, and performing other horrors chalked up during the Seventies to that horde of faceless maladroits called Computer Error?

Well, er, yes, but the mechanical mind, having reached its maturity, having been preened, tutored, and otherwise souped up, may well turn this decade into the Automated Age. On behalf of that hopeful peregrinator, 80s Traveler, the device will, aside from piloting planes, guide high-speed trains, make possible the flight of the space shuttle that is expected to ignite the thinking of aeronautical designers, and tilt everybody toward an ultimate age of rocket propulsion. India in an hour, and all that.

The computer brain in this decade can be made to store and display data on a selection of vacations that fit the needs and style of 80s Traveler. After all, if the campuses are already offering computer dating, why not computer travel agents able to match in an instant the right place in the world to the personality and pocketbook of the client?

If 80s Traveler is to enjoy the luxury of high-speed trains roaring from city center to city center on retina-popping time schedules, it will only be because the computer keeps an electric eye on the engineer's cabin. In other forms, the computer brain will take over the operation of automobiles to prevent accidents and ensure economical fuel consumption. It will also record restaurant orders in hotels, tote up your bill and apply it to your credit card. As magic eyes go, it is the most significant development since the employment of the double whammy.

Hotels For 80s Traveler, "the hotel," in the words of Curt Strand, president of Hilton International, "will play an even more important role as an oasis of repose, relaxation, convenience, and comfort, a sanctuary from the hassle of getting from here to there." To Charles Bell, his executive vice-president, this will mean a world of hoteldom in which 80s Traveler, coming down to breakfast, will order two fried eggs, an order punched into a computer terminal and delivered printed to the chef. Meanwhile, it will also print a check, charge the amount to Traveler's room, and advise the purchasing agent that there are two less eggs in the inventory.

The vast hotel informations systems will eliminate all sorts of expensive tedium. Weary after a long day, 80s Traveler, returning to his hotel and eager to get the key and go up to bed, will not be required to wait until the night auditor is finished posting the cost of a club sandwich and beer to Room 342.

Says Joseph Kordsmeier of Hyatt's mushrooming, world-spanning chain, "The secret of the decade is communication. Who runs the reservation system runs the world."

Even now, the guest who makes a booking but fails to arrive by 6 PM might well find his reservation cancelled. The hotel presumes he will not appear. The 80s Traveler, however, will find that the omnipresent, irrepressible computer will have its electronic mitts on his credit card. No-shows who fail to cancel will find the hotel charge on their monthly credit card bill.

Charges incurred in assorted corners of a large hotel—bar, pool, dining room, sauna—will all filter into a central computer. In Europe, says Hans Sternik of Pan Am's Inter-Continental chain, "the computer must be supported by a back-up energy system." But that is a small price to pay. The night clerk, once distracted, now has time to give the guest the correct room key. Moreover, in Sternik's system, with 80 hotels to control in over 48 countries, satellites will deliver balance sheets. It will be theoretically possible for Sternik to sit in his office in the Pan Am building, high above the East River, look at the printout, and note that schnitzel moves better than goulash in Kuala Lumpur.

In a world that has become less safe and more suspicious, hotels have been obligated to put more muscle in their security to prevent theft, assault, and even kidnapping. Once inside the hotel, 80s Traveler can rest assured electronic systems will work to protect his possessions and his person.

Inter-Continental has returned to putting peep holes in its hotel-room doors. Moreover, it is looking at electric sensors that will turn off the lights when you leave, and even reveal a presence in the room when your key is still in your box.

Hilton, Hyatt, and others are contemplating discarding keys in favor of an electronic lock device. In a new system, a guest will be issued a card prepared by a computer console fitted out with a security printer. The first time the guest inserts the card in the door lock he cancels the previous key, and from then on the door will open only to his key. If the computer console becomes inoperative, the locks and guest keys will still work. A grand master programmer is kept in the safe.

Although the *art* of hotelkeeping will be smoothed, both for hotelier and for guests in the Eighties, what of the hotels themselves?

Hilton will build a string of modest hotels in Brazil which it is calling

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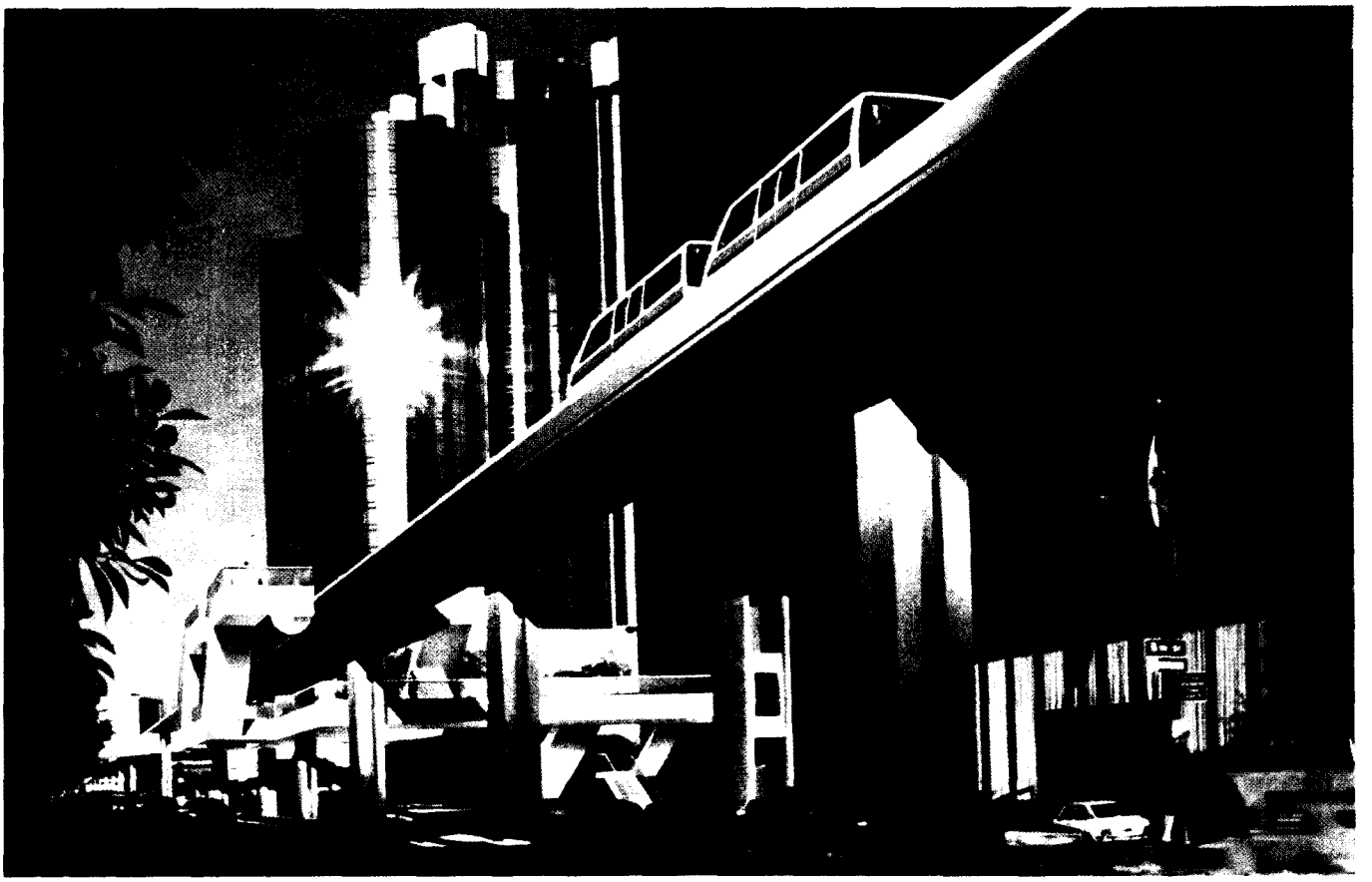

L.A.'s proposed People Mover passes the sun-struck Bonaventure Hotel— "By decade's end 72,000 passengers a day."

Brasiltons, each with a coffee shop that doubles as the grill and restaurant. They are to be built at a third of the cost of a luxury hotel. With the plan set for Brazil, which may blossom, at last, as a traveler's favored destination, Hilton is tooling up for a similar string across Europe. It won't be alone. Inter-Continental has plans for four or five Forum hotels that will offer basic comfort and cost 35 percent less than deluxe inns.

The format for the Forum hotels, to be sprinkled across Europe and the Middle East, calls for one restaurant and one bar. Guests will take their own laundry to a shop in the lobby, and while they won't be asked to drop it in a Laundromat, they will be required to pick it up themselves at night. Such curtailed services may offset the high ground prices that exist against the dollar in many European countries. They will also help bring the hotel cost in line with reduced air fares that by themselves are attracting a new class of traveler. Often a new nationality of traveler. In 1966 half the guests in Hilton hotels were Americans; now that number is down to one in four.

Eighties Traveler, in Curt Strand's view, will be "less homogeneous, which means a hotel will have to cater to diverse tastes." Hilton's new Vista International hotels in the United States will have international hotel features—currency exchange, concierge, and multilingual personnel. If accustomed to cultivated tastes, 80s Traveler will not want for stylish comfort. Hyatt has plans for a super deluxe jewel-box hotel in Chicago that will extract a minimum tariff of $125 a day. It will take no group business, no conventions, and no connected band larger than a board of directors. At the same time, the company will unveil the Grand Hyatt New York, a 1,400-room redo of the Commodore Hotel, next August. Acknowledging that the traveler of the Eighties will be a diverse character of varying needs, Hyatt is also adding to its Regency Hotel in Chicago more than 1,000 rooms to serve four distinct areas: trade show, convention, regular transit business, and super-deluxe VIP.

Ships As 70s Traveler learned, ships are now floating hotels. In the Eighties, every ingenious maritime ploy will be tried to offset soaring fuel costs as well as general inflation. "For the Eighties passenger," says Warren Titus, president of Royal Viking Lines and former head of the Cruise Line Association, "this may mean we will cut down on steaming at sea, reschedule to reduce speeds, and spend more time in port." It also means a continuing search for an alternate propellant. Ship lines hope to learn from the experience gained by the navy's use of nuclear-powered vessels.

The seagoing 80s Traveler will find less of a choice in rooms. New ships are using a modular design in which most rooms, except those near the bow and the stern, are standard size. Modular-constructed ships are cheaper to build, easier to market, and readily enlarged with the addition of a midsection, a popular modality even now. "The only technological advance I've heard of," Titus says, "is a catamaran hull design that would give you a much more favorable rectangular platform on which to build your 'hotel' structure. The shallower draft would allow more speed at the same fuel consumption." All that is still a drawing board dream. The ships being planned now are in the 1,000-passenger-and-up class, with no ships the size or style of the *QE II* or the *France* in view in the next decade.

Trains The Germans are perfecting a train that operates by magnetic levitation. Maglev, as 80s Traveler may learn to call it, is not to be confused with riding an air cushion. It is not a version of a hovercraft, which does not adapt to terrestrial transport, except in remote swamp areas or tundra. Nor has it to do with rockets, which have been tried, but produced unconscionable pollution.

Working in successive trials that started in the Sixties, two German companies, Krauss-Maffei and Messerschmitt, funded by the German Federal Ministry of Transport, have produced a railroad car that will wrap itself around a single-beam elevated guideway. The train will be operable at

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ground level and, for that matter, underground. In unpopulated areas it could be constructed just high enough for strolling caribou and moose to pass underneath. The guideway doesn't cut up the countryside in the manner of railroads, and is less expensive to build than a conventional high-speed railroad.

Eighties Traveler could use this Transrapid system traveling at up to 250 miles an hour between Dallas and Houston, Washington and New York, or Los Angeles and San Francisco. The distance from Munich to Hamburg, covered by air in an hour and a quarter today, would take 80s Traveler, en route to ski in Bavaria or sail in the Baltic, two hours and a half, stops included, with Transrapid. But the maglev system connects city center to city center. To the air time one has to add three hours of transit time and waiting time.

Abroad in France, 80s Traveler will find the Paris-Lyon and Geneva-Marseille runs served by a high-speed electric train capable of running at 160 to 180 mph. It will cut hours off the present schedules. By mid-decade, France expects to have 25 million passengers, many of them former automobile travelers, riding on its $2 billion railway.

In this country the Budd Company is showing a self-propelled diesel-energized railway car for possible short hauls between Boston and Cape Cod or Philadelphia and Atlantic City. Depending upon the configuration, the Budd vehicle can carry 109 passengers on a dry car, or 86 if a bar is installed. Operated by one engineer from either end, it can attain speeds of 120 miles an hour and is an ideal people-mover for resort travel. In Vermont it could run to ski resorts on unused tracks. It could fetch passengers from San Francisco to Reno, or run on the old Chessie tracks to the Greenbrier.

Cars Behind the wheel, 80s Traveler will be both protected and advised by a system of tiny electronic chips tied to sonar and radar, which will warn him of an oncoming car in the wrong lane, a slick road ahead. If there is need to pump the brakes carefully rather than risk hydroplaning by slamming them on, computers can be programmed to take the braking operation away from the heavy foot of the driver and activate more cautionary measures. Moreover, electronic chips will compute the most efficient speeds to conserve gas.

Stanford Research Institute in Menlo Park, California, sees gasoline production reaching a peak only two years into the Eighties, and declining after that. But the shortage of gas won't leave 80s Traveler carless and immobile. According to Stanford's seers the family car will not be called upon to serve as the dray horse of all labor. Rather, there may be a wider variety of vehicles—motorbikes and electronic cars for short-distance driving and larger cars for longer trips—many of them more likely to be leased than owned.

Eighties Traveler will find himself driving a car made of heavy-duty plastic, a vehicle that may not be smaller, but will be lighter and therefore require less petrol. Lighter cars are also more adaptable to battery power.

Although automobile companies guard their secrets the way super powers guard their contingency plans, Ford, near decade's end, stimulated public nosiness by showing some television commercials that talked about such futuristics as a ceramic turbine gas engine that gets 30 percent better mileage than a standard engine of the same size. Ford's engineers were testing, the company revealed, a hybrid vehicle that runs on battery power at speeds up to 20 mph, then goes over to gasoline. On its boards, too, is a four-cylinder Mustang that is "turbocharged" to produce the same power as an eight-cylinder car.

Planes The limitations and the cost of fuel have had a marked effect on the traditional move, decade by decade, into speedier methods of air transport. The Eighties are the first post-World War II decade that will not stoke the wanderlust with a major aeronautic advancement. Ticking off the major changes since the war's end 35 years ago, Dan Colussy, Pan Am's president, is almost rueful. "We went from pistons to the first jets," he says, "then to fan jets and to wide bodies." Later the technology of supersonic travel was introduced by the British-French Concorde and its Soviet counterpart. In less than 50 years man moved from an average transatlantic Zeppelin speed of 59.7 mph in 1928, to a Concorde speed of 1,046 miles an hour in 1976. No such jump is likely for 80s Traveler. "There is not going to be any dramatic airplane technology introduced," Colussy says, and his flat statement is borne out by airplane manufacturers, most of whom will be refining planes already in use. Eighties Traveler might be seated in a stretched-out version of a plane he already knows, a cold comfort if he is in business class paying full tourist fare, or in third class paying discount fare. Seats will be closer together and may not recline as far.

Boeing will lengthen the upper deck lounge and add a piece to the midsection of the 747 body. A passenger service specialist for Boeing, Fred Schroeder, says, "The real estate on an airplane is more valuable than the real estate in Manhattan." Two inches may be cut from the distance between seats, but he insists there will be the "same shin room."

The 747 could be stretched to take 750 people, but such a quantum jump seems

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unlikely in this decade. A 500-seat airplane seems more probable. Some airlines will emphasize first class, but others will drop it altogether. Japan Air Lines's decision to put berths between North America and the Orient—a throwback to the Stratocruisers of the late Fifties—has prompted Philippine Airlines to have them put in. Pan American is installing Sleeperette seats on all its wide-bodied planes, Colussy says, even if it means giving up its popular upper deck dining room service.

Beginning in 1982 Boeing will also produce a wide-bodied twinjet 767 to carry 211 passengers for United, American, and Delta. Pacific Western of Canada and Air Canada, as well as All Nippon will use the two-aisle plane.

Lockheed's Dash 500 will save British Airways—so that airline's engineering department estimates—$60,000 a year in fuel costs on each aircraft. Pan Am is using the plane on its Latin America division starting this year, and future deliveries go to AeroPeru, Delta, and British West Indian Airways.

All this airplane expansion calls for using derivatives of crude oil, a commodity that will reach its peak of world production—depending upon whose survey one chooses to believe—somewhere between 1990 and 2000. As an alternative, Lockheed's thinkers are fascinated by the prospect of using hydrogen. Willis Hawkins, senior vice-president of Lockheed, says, "The hydrogen airplane represents the biggest single step in aircraft efficiency we have ever experienced ... more important than the step we made when we moved from reciprocating engines to jet engines."

Hawkins sees an airplane with a huge thermos bottle for a fuselage to hold the liquid hydrogen. Seats would be fitted fore and aft. All that are needed to make this fuel are power and water. The power could be nuclear, hydroelectric, solar, or coal. Of the world's airports, 16 account for 38 percent of the traffic traveling over 1,500 nautical miles. Hawkins proposes manufacturing liquid hydrogen, or LH_2, at these terminals and storing it there. By the end of this decade the passenger demand generated at these 16 terminals could support 370 passenger transports, each equipped with 400 seats. Says Hawkins, "It looks to us as though airplanes will be in serious trouble as early as 1985. We might all stagger along for another 10 years, then build a new transport, but we could convert one in three or four years."

More audaciously, Lockheed peers far ahead and sees a hydrogen-fueled plane that would provide power and at the same time cool the sides of the plane, making possible a hypersonic craft whose body could be made of titanium or aluminum or a combination of the two. A turbojet would lift the plane from run-

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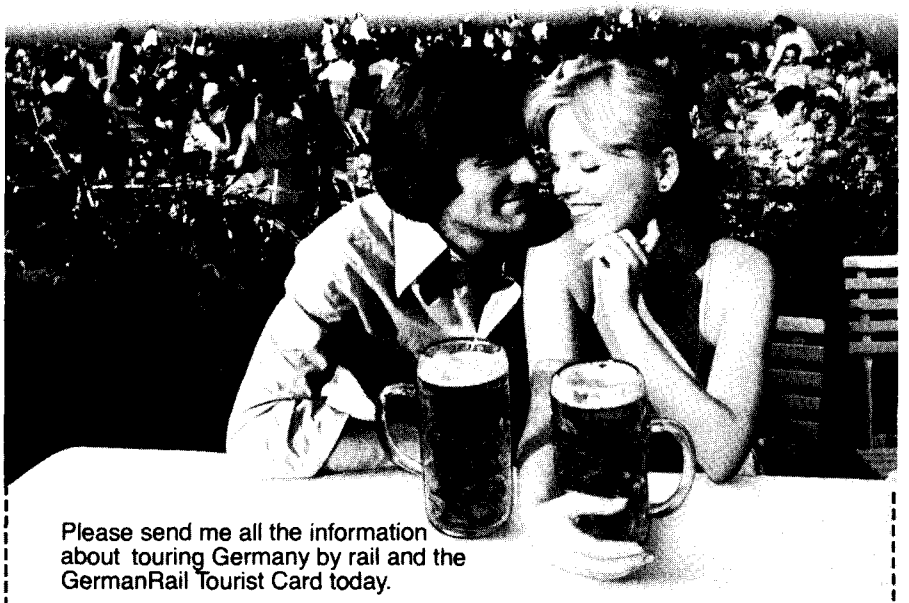

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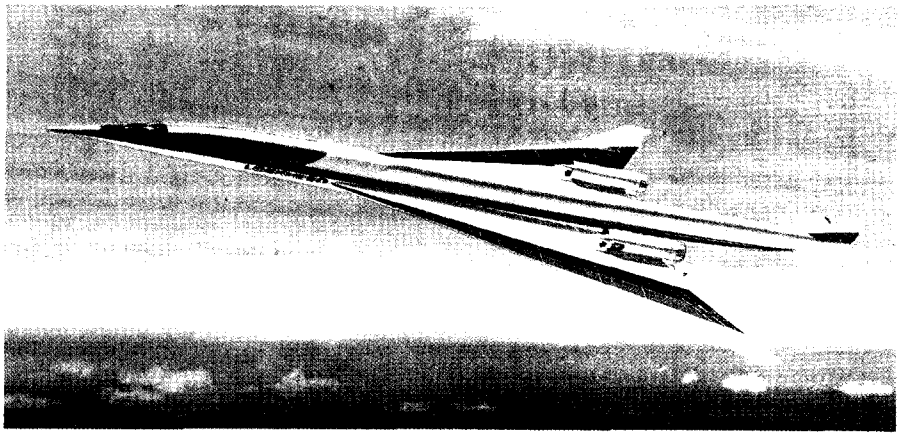

Lockheed and NASA's Supersonic "SCAR"—Tilting toward the ultimate age.

way to a speed of about 600 mph. At that point the supersonic combustion ramjet engine, called SCRAM, would cut in, ultimately boosting the speed to Mach 6, six times the speed of sound at sea level, or 4,000 miles an hour.

That would mean Los Angeles–Tokyo in two hours, 18 minutes, or New York –London in just about one hour. NASA is playing with that study now, planning an aircraft to cruise at over 100,000 feet, at which altitude the sonic boom would be dissipated before it reached earth.

Such a prospect may not seem so awesome once the space shuttle program gets under way, this year or next. The shuttle will have wings, and while resembling, more or less, a conventional aircraft, it will land at existing airports. This NASA project should inspire aeronautical engineers, for if humans can rendezvous in space and return to earth, landing at an airport, why would it not be possible, using the same technology, to girdle the earth in a tenth of the time it now takes? Crystal-ball gazers at Stanford Research Institute talk of rocket travel by the 2020s.

Considering all these flights of fancy, what ever happened to the SST, 80s Traveler might ask? David Raphael, a senior economist in SRI's International Business Intelligence Program, foresees no more than 10 SSTs in operation through the 1990s. Naggingly persistent rumors put the number at less than that, for although the supersonic Concorde has proved to be far less of an environmental bugaboo than the pre-flight hysteria led people to believe, it arrived at an inopportune time, when the cost of petroleum turned the world economy upside down. It carried too few seats to permit its economic success.

Some 15 years from now, 90s Traveler may well find himself flying a U.S.–made SST, a large titanium airplane that will zoom the stratosphere at Mach 3, or better than 2,000 miles an hour. Concerned with keeping their own airframe industry alive, the Europeans, then, may well reenter the fray to produce an enlarged, competing Concorde.

Airports Eighties Traveler will be the beneficiary of moves being made to reduce the size of airports, shorten those overland hikes to plane-side, and abolish ticketing at terminals and even baggage handling.

Before his time is out 80s Traveler may well see the day when he can have a ticket written in his office to be billed on his own credit card. If the distance between the check-in point and plane-side can be reduced to a sensible distance, he could carry his bag aboard.

Planners are looking for airport sites that can be reached by all means of transport—rail, bus, and car. Much is made of Mirabel, technically the world's largest airport, which sits outside Montreal, a 45-minute to one-hour trip from the Central Station by bus and a $25 (Canadian) fare by taxi. The terminal, long and narrow, is designed as a pass-through for departing travelers with the maximum walking distance cut to 130 paces. Passenger transfer vehicles operating from 38 docks take passengers directly to planes, a system first tried at Washington's Dulles Airport.

Mayor Jean Drapeau of Montreal, an experienced dreamer or a brilliant visionary depending upon how you see him (he brought Montreal Expo '67 and the Olympics of 1976), views Mirabel as an airport that will one day handle a third of all the traffic in eastern North America. He envisions rapid transport linking Mirabel and New York City.

EIGHTIES TRAVELER, roaming the surrealist sections of downtown Los Angeles, may find himself traveling from the glass cylinders of the Bonaventure Hotel to the theater aboard a People Mover, an electric, automatically controlled transit system running on an overhead guideway above downtown streets. Scheduled to open in mid-1983, the People Mover expects to be carrying better than 72,000 passengers a day by decade's end, many of them riding between downtown hotels and the convention center.

No rare or endangered species, 80s Traveler will number a mighty mass of one billion peregrinators, or so the United Nations estimates. A magazine called the *Futurist* wonders whether travel will be the world's biggest industry by the 21st century. It cites the need to escape from modern work, which is "highly specialized, fragmented, lacking autonomy, and repetitious," if not downright routine. "Travel," it says, "satisfies the need to escape." Moreover, the traveler is not only escaping work, but is escaping the so-called "compulsive time"—maintaining one's home or just preparing for work, an ethic first advanced by Henri Lefevre in his book, *Everyday Life in the Modern World.*

One decade ago, a trade magazine called *Travel Weekly* gathered a group of social scientists at Princeton in a series of seminars chaired by the late Dr. Margaret Mead. What the group found was a world of new hotels, faster planes, and the accessibility of exotic places, and more significantly a change in people themselves. The postwar babies who came of age in the Seventies shared a new concern for themselves and a deep desire to live a richer, fuller life beyond the rewards of work. They became the 70s Traveler.

As their decade drew to a close, a similar seminar, sponsored by Boeing and *Travel Weekly,* was held at a travel industry convention in Munich. Now the panel revealed it had found out that last year more than half of all American adults took at least one 200-mile trip that included air fare or paid accommodations—a jump of 16 million people in one year. All told, Americans took 276 million trips, an increase of 66 percent. Some of that explosion came from the greater number of working women with more money to travel and more need to escape from stress. Social researcher Daniel Yankelovich and Jock Elliott, chairman of Ogilvy and Mather, examined the social motivations. Most of us had grown up with a sense of self-denial, they said. Spending money on one's self was against the ethic of the time. One's job and one's home were the important aspects of one's life, and travel played a marginal role. But new values were born in the Sixties and they spread in the Seventies to the rest of the population. We shifted away from self-denial and began to enrich ourselves by expanding our horizons. Travel has ceased to be marginal. It is no longer a luxury, but part of a life plan. We may need to make some cutbacks—pare a three-week trip to a fortnight, a winter's week in the sun or the snow to a long weekend. Those are but economic adjustments. There is an accepted need to escape, a right to escape in the face of stress. The shift from self-denial to spending on oneself may well be what life will be all about for that dauntless dasher, the 80s Traveler. ◉

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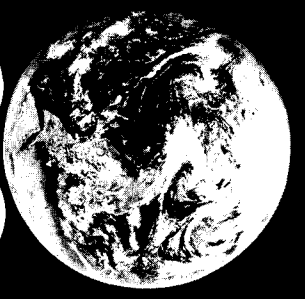

JANUARY

Barcelona opera season, *Spain*. To February 29.

Festival of Sydney, *Australia*. To 28th.

Cologne Cathedral Centennial, *West Germany*. Celebrations all year.

Bavaria's 800th birthday. All year.

Jerusalem Through the Ages. Walking tour of city. Thursdays all year.

London International Boat Show, *England*. To 13th.

Dublin Festival of 20th-Century Music, *Ireland*. To 11th.

5 Jamaica Jamboree Golf Tournament, *Montego Bay*. To 12th.

Shrine East-West Football Classic at Stanford, *Palo Alto, Calif.*

Epiphany Fair, children's festival, Bernini Fountain, Piazza Navona, *Rome, Italy*.

6 Monolith Ski Race, women's cross-country ski race, Frogner Park, *Oslo, Norway*.

7 Carnival/Fasching, costume balls, *West Germany*. To February 19.

11 Louisiana Fur and Wildlife Festival, *Cameron, La*. To 12th.

12 Bobsleigh Championship, *St. Moritz*.

Hahnenkamm Ski Race, *Kitzbühel, Austria*. To 13th.

Senior Bowl Football, *Mobile, Ala*.

Women's International Speed Skating Championship, *Hamar, Norway*.

13 Canadian National Figure Skating Championship, *Kitchener, Ontario*. To 19th.

16 World Lawn Bowling Tourney, *Frankston, Australia*. To February 3.

17 Bermuda Festival, *Hamilton*. To February 23.

Winter Carnival, *Stowe, Vermont*.

18 World Snowmobile Championships, *Eagle River, Wisc*. To 20th.

19 Men's European Speed Skating, *Trondheim, Norway*. To 21st.

Lauberhorn International Ski Races, *Wengen, Switzerland*. Also 20th.

Boat Show, *Düsseldorf*. To 27th.

23 Narcissus Festival, *Honolulu, Hawaii*. To early February.

24 Norwegian Ski Championship, Seniors, *Oslo*. To 27th.

25 International Mozart Week, *Salzburg, Austria*. To February 3.

26 Europa Bobsleigh Championships, *St. Moritz, Switzerland*.

Republic Day, *India*. Parades.

27 Almond Blossom Festival, *Tasraout Valley, Morocco*. To 9th (tentative).

28 Bermuda Regional Bridge Tourney, *South Hampton*. To February 24.

Anniversary Regatta, world's largest one-day yacht race, *Auckland, New Zealand*.

31 Mardi Gras on the Riviera, *Nice, France*. To February 19.

Quebec Winter Carnival, *Quebec City, Canada*. To February 10.

FEBRUARY

1 Winter Festival, *St. Paul*. To 10th.

Winter Olympics for Handicapped, *Geilo, Norway*. To 7th.

2 Greek carnival season. To 17th.

Ireland v. Scotland Rugby, *Dublin, Ireland*.

San Diego Yacht Club Regatta, *Manzanillo, Mexico*.

3 *Hong Kong* Arts Festival. To March 2.

4 Opera Week '80, *Kristiansund, Norway*. To 10th.

7 Banff Winter Festival, *Alberta, Canada*. To 10th.

8 Crufts Dog Show, *London, England*. Also 9th.

9 Freizeit 1980, *Hamburg*. To 17th.

11 Georgia Week, founding of the colony, *Savannah*. To 16th.

12 Carnaval de Invierno, *Tenerife, Canary Islands, Spain*. To 17th.

Super-Senior Invitation Tennis Tourney, *Coral Beach, Bermuda*. To 17th.

Winter Olympiad, *Lake Placid*. To 24th.

13 Carnival in *Venezuela*. To 15th.

15 Festival of Perth, *Australia*. To March 15.

16 Carnival in Rio. To 19th.

Carnival, *French West Indies*. To 20th.

Chinese Lunar New Year, *Republic of China, Singapore, Tahiti, Hong Kong, Macao, Malaysia, Papua*.

Waikoloa (inter-island) horse races and rodeo, *Hawaii*. Also February 17.

Carnival in *Panama*. To 19th.

Solar Eclipse. Key vantage point, *Tsavo National Park, Voi, Kenya*.

17 Carnival Parade, *Aruba*.

Mardi Gras, *Haiti*. To 19th.

18 Carnival in Uruguay, *Montevideo*. Also 19th.

Carnival, *Dominica*. To 19th.

19 Mardi Gras, *New Orleans, La*.

Carnival, *Binche, Belgium*.

21 Fiesta de los Vaqueros Parade and Rodeo. *Tucson, Arizona*. To 24th.

22 Chess Championships, *Reykjavik, Iceland*. To March 10.

23 Chinese New Year Celebrations, *San Francisco, Calif*. Parade, March 1.

25 Carnival, *Ocho Rios, Jamaica*.

26 Carnival, *Bolivia*. To 29th.

27 Golden Shears sheep-shearing. *Masterton, New Zealand*. To March 8.

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28 International Winter Sports, *Akureyri, Iceland*. To March 3.

Cape Town Industrial and Agricultural Show, *South Africa*. To March 8.

29 Moomba Festival, *Melbourne, Australia*. To March 10.

MARCH

1 Iditarod Dog Sled Race, *Anchorage* to *Nome, Alaska*.

Lantern Festival, *Republic of China*.

Las Fallas de San Jose, *Valencia*. To 19th.

2 Vasa Ski Race, *Dalarna, Sweden*.

4 Chelsea Antiques Fair, *London, England*. To 15th.

6 Swiss International Motor Show, *Geneva*. To 16th.

North Dakota Winter Show, indoor fair, *Valley City, N.D.* To 16th.

7 Adelaide Festival of Arts. To 29th.

8 Pilgrimage, *Natchez, Miss*. To April 6.

Women's Norwegian Ice Skating Championship, *Tynset, Norway*.

9 College Weeks, *Bermuda*. To April 12.

Birkebeiner Ski Race from *Lillehammer* to *Rena, Norway*.

Holmenkollen Ski Festival, *Oslo*. To 16th.

13 Art and Antiques Fair, *Basel*. To 23rd.

14 Jazz Festival, *Voss, Norway*. To 16th.

15 Home and Garden Tours, *Bermuda*. Every Wednesday until mid-May.

Birmingham Festival of Arts, salute to Ireland. *Ala*. To 23rd.

16 Ireland v. Wales Rugby, *Dublin*.

17 Australian National Sheep Dog Trials, *Canberra*. To 23rd.

18 Ski Jumping Competition, *Raufoss, Norway*.

19 Return of the swallows to *San Juan Capistrano, Calif*.

21 Riding and Jumping, *Vienna*. To 24th.

Melbourne Military Tattoo, *Australia*. Also 23rd and 25th–30th.

Birth of Benito Juarez, all *Mexico*.

23 Republic Day, *Bangladesh*.

26 Kuhio Day, *Honolulu, Hawaii*.

28 National Open-Air Flower Show, *Lisse, Holland*. To mid-May.

29 Emperor Franz Josef's 150th birthday, *Vienna*. To October 26.

Grand National Steeplechase, *Aintree, England*.

30 Seville Holy Week, *Spain*. To April 6.

Festival of Lamps, Shalimar Gardens, *Lahore, Pakistan*. To April 2.

Moriones Festival, Biblical spectaculars, *Marinduque, Philippines*. To April 6.

31 Festival of States. High-school bands. *St. Petersburg, Fla*. To April 12.

APRIL

1 Festival of Flanders. Music, ballet, drama, *Belgium*. To October 31.

Australian National Boomerang-Throwing Championship, *Albury, New South Wales*.

Pesach (Passover), Western Wall and synagogues throughout *Israel*. To 8th.

2 The Rand Show, country fair, *Johannesburg, South Africa*. To 19th.

3 Iceland National Championship Ski Tournament, *Hlidarfjal*. To 7th.

Maundy Thursday. The Last Supper commemorated in churches, all *Israel*.

4 Leuven Folk Festival, *Belgium*. To 7th.

Safari Motor Rally, *Nairobi*. To 6th.

5 Oxford/Cambridge University Boat Race, on the Thames, *London*.

6 Holy Week, *Venezuela*. To 16th.

Easter Sunday Festivals, *Greece*.

Scoppio del Carro, Easter Sunday, Cathedral Square, *Florence, Italy*.

Merry Monarch Festival, *Hilo, Hawaii*. To 12th.

Easter Sunrise Service, Punchbowl, *Honolulu*.

7 Savannah Tour of Homes and Gardens, *Georgia*. To 13th.

8 Birth of Buddha Festival, throughout *Republic of China*.

11 Vermont Maple Festival, *St. Albans*. To 13th.

12 Cherry Blossom Time, *Washington*.

13 Carnival, *Virgin Islands*. To 26th.

Holocaust Day, *Jerusalem, Israel*.

15 Shakespeare Theatre season, *Stratford-Upon-Avon*. Through January 1981.

16 International Fur Fair, *Frankfurt*. To 20th.

17 Swiss Furniture and Interior Decorating Show, *Geneva*. To 27th.

18 Arkansas Folk Festival, *Mountain View*. To 20th, also 25th–27th.

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Fiesta San Antonio, *Texas*. To 27th.

19 Floraliese, *Ghent*. To 27th.

Artur Rubinstein International Piano Competition, *Jerusalem, Israel*.

22 Feria de Abril. Riding, flamenco, bull fights, *Seville, Spain*. To 27th.

24 Iceland's First Day of Summer. Children's processions countrywide.

Nights in Old Savannah. Dixieland jazz, food fair, *Savannah, Ga*. To 26th.

26 Foire de Paris, *Paris*. To May 11.

Floral Parade, *Haarlem, Holland*.

29 Emperor Hirohito's birthday celebrations throughout *Japan*.

30 Walpurgis Night, arrival of spring, throughout *Sweden*.

Contraband Days, *Lake Charles, La*. To May 11.

May

1 500 Festival. Month-long festivities, preceding *Indianapolis* 500-mile race.

Festival of St. Efisio. Costumed pilgrims in procession, *Cagliari, Italy*. To 4th.

Lei Day, *Hawaii*. All islands.

English Bach Festival, *London*. To 10th.

Tivoli Gardens Opens, *Copenhagen*.

2 Heritage Days Celebration, *McCook, Neb*. To 4th.

3 Kentucky Derby, *Louisville*.

5 Moscow Stars. Opera, ballet, folk dancing, *Moscow*. To 13th.

Netherlands Liberation Day (World War II). Throughout *Holland*.

6 Choral and Folk Dance Festival, *Cork, Ireland*. To 11th.

7 La Feria del Caballo, *Jerez de la Frontera, Spain*. To 11th.

9 Bach Music Festival, *Bethlehem, Pa*. Also May 10 and May 16–17.

Film Festival, *Cannes, France*. To 23rd.

10 Pitlochry Festival Theatre season, *Pitlochry, Scotland*. To October 5.

12 Pilgrimage, Shrine of Fatima, *Fatima, Portugal*. Also 13th.

Rodeo Week, *Redding, Calif*. To 17th.

14 Midnight Sun, *North Cape, Norway*. To July 30.

15 Drottningholm Court Theatre, opera, *Stockholm*. To September 15.

Grand Prix, *Monaco*. To May 18.

Procession of the Holy Blood, *Bruges, Belgium*.

Prelude to Independence, *Williamsburg, Va*. To July 4.

17 Vienna Festival of music. To June 22.

Sir Francis Drake 400th-anniversary, *Plymouth, England*. To September 28.

Constitution Day, all *Norway*.

Spring Festival of Toshogu Shrine, *Nikko, Japan*. Also 18th.

Preakness Stakes, Pimlico, *Baltimore*.

18 Malvern Festival, *Malvern, England*. To June 8.

20 Chelsea Flower Show, *London, England*. To 23rd.

21 Bergen Music Festival, *Norway*. To June 6.

22 Perth Arts Festival, *Scotland*. To June 1.

23 Florida Folk Festival, Suwannee River, *White Springs*. To 26th.

Bath Festival, *England*. Until June 8.

Sardinian Cavalcade, *Sassari, Sardinia*.

Hawaii State Fair, *Honolulu*. Weekends until June 8.

Folk Festival, *Pittsburgh, Pa*. Also 24th.

Spoleto Festival 1980, *Charleston, S.C*. To June 8th.

Folklore Festival, *Marrakech*. To June 6.

24 Bermuda Day. Dinghy Races.

Alma Highland Festival, *Mich*. Also 25th.

25 Oberammergau Passion Play, *West Germany*. To September 28.

Africa Freedom Day, throughout *Zambia*.

The Palio of the Archers, *Gubbio, Italy*.

27 Glyndebourne Festival opera season, *England*. To August 11.

JUNE

1 Scotland's Historic Houses Festival, throughout country. To 29th.

Man and His World Exhibition, *Montreal, Canada*. To August 30 (tentative).

Holland Festival, *Amsterdam, The Hague/Scheveningen, Rotterdam, Utrecht*. To 23rd.

Battle of the Bridge. Procession and mock medieval battle, *Pisa, Italy*.

Festival of Wallonia. Concerts, ballet,

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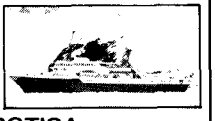

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drama performed throughout *Wallonia, Belgium*. To September 27.

Lumecon procession of the Golden Chariot, venerating St. Waudru, *Mons, Belgium*.

Arts Festival, *Reykjavik*. To 20th.

6 Festival of the Arts, *Aldeburgh, England*. To 22nd.

Music Festival, *Strasbourg*. To 23rd.

Arkansas Fun Festival, *Hot Springs*. To 15th.

Fair of *Santarem, Portugal*. To 20th.

7 Heidelberg Castle Illuminations, *West Germany*. Also July 5, September 6.

Belmont Stakes, *Belmont Park, N.Y.*

Blessing of the Shrimp Fleet, *Biloxi, Miss.* Also 8th.

Le Mans Auto Race, *France*.

9 Dance and Musical Festival, *Kupio, Finland*. To 15th.

Country Music Fan Fair, *Nashville*. To 15th.

Ragtime Festival, *St. Louis, Mo*. To 15th.

British Amateur Golf Championship, *Porthcawl, Wales*. To 14th.

10 Lyons Arts Festival. To 29th.

11 Basel Fair. To 16th.

Kamehameha Day, *Honolulu, Hawaii*.

Schubert Festival, *Hohenems, Vorarlberg, Austria*. To 22nd.

12 St. Anthony's Eve, *Lisbon, Portugal*.

13 Stamp Exhibit, *Oslo, Norway*. To 22nd.

14 Trooping the Colour, Queen Elizabeth's official birthday, *London*.

Yodelling Festival, *Berne, Switzerland*.

Meramec River Raft Race and Festival, *Fenton, Mo*.

15 Grieg's birthday celebration, *Lofthus, Norway*, on Hardanger Fjord.

16 Royal Highland Agricultural Show, *Ingliston, Edinburgh*. To 19th.

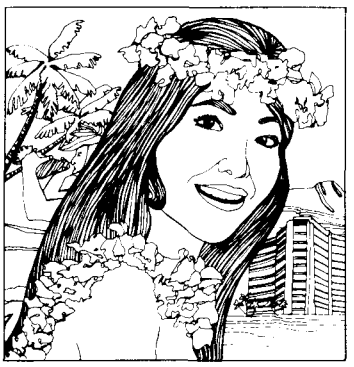
17 National Day, all *Iceland*.

Royal Ascot, *Ascot, England*.

Dragon Boat Festival, *Republic of China*.

19 White Water Racing, *Salida, Colo*. To 22nd.

20 Swedish Festival, *Stromsburg, Neb*. Also 21st.



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21 Hogueras de San Juan celebration, *Alicante, Spain*. To 30th.

Olympic Games for Handicapped, *Arnhem, Holland*. To July 5.

White Nights Festival, *Leningrad*. To 29th.

Midsummer Celebrations, *Sweden*.

23 Midsummer Night Golf Tournament, *Iceland*.

Wimbledon, *London*. To July 5.

Midnight Cup Golf Tournament, *Trondheim, Norway*.

24 Gioco del Calcio, football in medieval costume, *Florence*. Also June 28.

Arts Festival, *Jyväskylä, Finland*. To July 3.

Battle of Carabobo celebration, *Venezuela*.

St. John's Day, dance festival, *Aruba*.

25 Kongsberg International Jazz Festival, *Norway*. To 29th.

26 Milwaukee Summerfest. To July 6.

27 Newport Jazz Festival, *New York City; Stanhope, N.J.; Saratoga Springs, N.Y. To July 6*.

28 Blessing of the Fishing Fleet, *Provincetown, Mass*. Also 29th.

Dublin Festival of Music, *Ireland*. Also 29th.

Kutztown Amish Festival, *Pa*. To July 5.

Ndola Trade Fair, *Zambia*. To July 2.

Berne Music Festival. Also 29th.

Operetta Week, *Baden, Austria*. To mid-September.

29 South Pacific Festival of the Arts, *Port Moresby*. To July 12.

30 Royal Agricultural Show, *Kenilworth, England*. To July 3.

JULY

1 Athens Festival, Acropolis. To September 30.

Munich Opera Festival. To 31st.

Split Summer Festival, *Yugoslavia*. To August 15.

Zagreb Soirées, performances on open-air stages, *Yugoslavia*. To September 15.

Juliaden Celebration, free concerts in city park, *Stockholm, Sweden*. To 31st.

2 Palio di Siena, *Italy*. Also August 16.

Prescott Frontier Days, western run, *Prescott, Ariz*. To 6th.

3 Henley Royal Regatta, *Henley-on-Thames*. Through July 5.

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Aalborg Days, *Denmark*. To 6th.

Brussels's Ommegang Historical Pageant.

4 Fourth of July celebration, *Washington* Monument; *Wolf Trap, Va; Fort Washington, Md.*

Pikes Peak Auto Hill Climb, *Colorado Springs, Colo.*

Youth Arts Festival, *Vienna*. To 18th.

Calgary Stampede, *Alberta*. To 13th.

5 Running of the Bulls Fiesta, *Vila Franca de Xira, Portugal*. To 9th.

Windmill Days. *Kinderdijk, Holland*. Saturdays, 1 PM, to August 30.

6 Fiestas de San Fermin, *Pamplona, Spain*. To 14th.

Opera Festival, *Savonlinna, Finland*. To 27th.

Tom Sawyer Fence Painting Contest, *Hannibal, Mo*. Tentative date.

8 Musical Eisteddfod, *Llangallen, Wales*. To 13th.

9 Visby Festival, *Sweden*. To August 15.

10 Dubrovnik Summer Festival, *Yugoslavia*. To August 25.

Pori Jazz Festival 1980, *Finland*. To 13th.

Summer Music Festival of Culture, *Ljubljana, Yugoslavia*. To August 30.

12 Grandfather Mountain Highland Games, *Linville, N.C.* Also 13th.

14 Bastille Day, *French West Indies, Tahiti*, all *France*.

U.N. World Conference for Women, *Copenhagen, Denmark*. To 30th.

Folk Music Festival, *Kaustinen, Finland*. To July 20th.

15 Hans Christian Andersen Festival, *Odense, Denmark*. To August 10.

Aix-en-Provence Music Festival. To August 3.

16 Feast of the Virgin del Carmen, folk celebrations, native dances, *La Paz, Bolivia*.

Festival of the Pacific, *Hilo, Hawaii*. To 22nd.

Klondike Days, *Edmonton, Canada*. To 26th.

17 Tyrolean Summer Festival, *Innsbruck, Austria*. To August 24.

British Open Golf Championship, Muirfield Course, *Gullane, Scotland*. To 20th.

D.H. Lawrence Festival, *Santa Fe* and *Taos, N.M.* To 20th.

18 Cheyenne Frontier Days, *Wyo*. To 27th.

Minneapolis Aquatennial Festival. To 27th.

19 Benson and Hedges Cricket Cup Final, Lord's Cricket Ground, *London*.

1980 Olympic Games, *Moscow, Leningrad, Tallinn, Minsk, Kiev*. To August 3.

20 Feast of the Redeemer, gondola processions, *Venice, Italy*.

23 Ladies' British Open Golf, Wentworth Club, *Surrey*. To 26th.

24 Days of '47, parade and rodeo, *Salt Lake City, Utah*.

25 Chamber Music Festival, *Kuhmo, Finland*. To August 3.

Wagner Festival, *Bayreuth, West Germany*. To August 28.

Hummelfest Folk Festival, *Hamburg, West Germany*. To August 24.

World Lumberjack Championships, *Hayward, Wisc*. To 27th.

Commonwealth Day, *Puerto Rico*.

26 Salzburg Festival. To August 30.

27 Virginia Scottish Games, *Alexandria, Va*. Also 28th.

28 Dodge City Days, *Kan*. To August 2.

29 Mutomboko Ceremony, dances and ancient rites, *Luapula, Zambia*.

Jamaica Independence Week, throughout island. To August 6.

AUGUST

1 Harrogate Arts Festival, *England*. To 13th.

2 Salmon Fishing Festival, *Grong, Norway*. To 4th.

Festival de las Piraguas, canoe race on Sella River, *Arriondas, Spain*.

Royal National Eisteddfod, *Gowerton, West Glamorgan, Wales*. To 9th.

Cowes Sailing Classic, *Isle of Wight, England*. To 10th.

3 Joust of the Quintana, 15th-century pageant, *Ascoli Piceno, Italy*.

Peer Gynt Festival, *Vinstra, Norway*. To 10th.

4 Irish Antiques Fair, *Dublin*. To 9th.

9 Music Festival, *Turku, Finland*. To 14th.

The Rhine Aflame, illumination of castles.

Fête des Cuisinières, *Guadeloupe*.

11 International Organ Festival, *Lahti, Finland*. To 17th.

14 Iowa State Fair, *Des Moines*. To 24th.

Jersey Battle of Flowers, *Channel Islands*.

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Independence Day, *Pakistan*, 32nd anniversary of India-Pakistan partition.

15 Rüdesheim Wine Festival, *West Germany*. To 18th.

Ballet Festival, Tivoli Gardens, *Copenhagen, Denmark*. To 30th.

16 Tampere Theater Summer Festival, *Tampere, Finland*. To 19th.

Soap Box Derby, *Akron*.

17 Edinburgh International Arts Festival, *Scotland*. To September 6.

18 Australian Ski Championships, *Thredbo, Snowy Mountains*. Also 19th.

Feast of the Agony, *Viana do Castelo, Portugal*. To 20th.

22 Amateur Film Festival (Unica 1980), *Baden, Switzerland*. To 31st.

Fiftieth Anniversary Furniture Fair, *Bergen, Norway*. To 31st.

23 Fribourg Folklore Rally, *Switzerland*. To 31st.

Austria '80 Chamber Music Festival, *Altenburg Abbey, Breiteneich Castle*. To September 6.

Market Festival, *Singapore*. To September 20.

28 Helsinki Festival. To September 13.

29 Canadian International Air Show, *Toronto*. To September 1.

30 Tonder Folk Music and Jazz Festival, *Denmark*. Also 31st.

Wilhelm Tell Festival, *New Glarus, Wisc.* To September 1.

Henley-on-Todd Regatta, mock yacht race on dry riverbed, *Alice Springs, Australia*.

SEPTEMBER

1 Berlin Festival. Music, ballet, opera, and drama. To 30th.

Farnborough Air Show, *England*. To 7th.

2 Lusaka Agricultural and Commercial Show, *Zambia*. To 5th.

5 Yellow Daisy Festival, Stone Mountain Park, *Georgia*. To 7th.

6 Braemar Highland Gathering, *Scotland*.

Aarhus Festival Week, *Denmark*. To 14th.

7 Pie di Grotta, Neopolitan Song Competition. Also 8th.

Bruckner Festival, *Linz, Austria*. To 30th.

Joust of the Saracen, knights in armor tilting contest, *Arezzo, Italy*.

Festival of the Virgin of the Valley, *Nueva Esparta, Venezuela*. To 15th.

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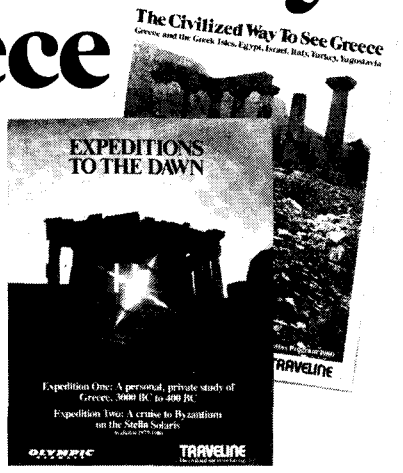

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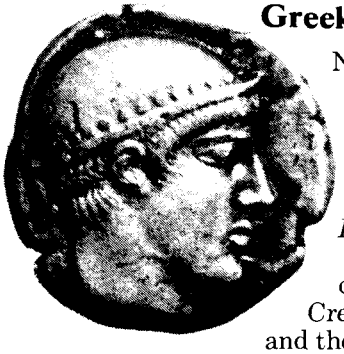

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8 La Natividad de Nuestra Senora Fiesta, *La Paz, Bolivia.*

10 Belgrade Theater Festival, *Yugoslavia.* To 30th.

Pendleton Round-Up, king of rodeos, *Pendleton, Ore.* To 13th.

12 World's Fair of Photography, *Cologne, West Germany.* To 18th.

13 Bad Dürkheim Wine Festival, *West Germany.* Also 16th, 19th–22nd.

14 Joust of the Quintana, 17th-century joust, *Foligno, Italy.*

15 Festival of the Sea, *Les Saintes, French West Indies.*

Village of Imilchil Festival, Berber celebration, *Morocco.* To 17th.

16 Opening of Dutch Parliament, *The Hague, Holland.*

17 Melbourne Royal Agricultural Show, *Australia.* To 27th.

19 Perth Royal Show. Agricultural and horticultural exhibition. *Australia.* To 27th.

Innsbruck Art and Antiques Fair. To 26th.

20 Munich Oktoberfest. To October 5.

Cabrillo Festival, *San Diego.* To 28th.

Toowoomba Flower Festival, *Australia.* To 27th.

23 Mid-Autumn Moon Festival, *Republic of China.*

27 Cannstatt Folk Festival, *Stuttgart.* To October 12.

Wieze Octoberfeesten, beer festival, *Belgium.* To October 12.

OCTOBER

1 Holz Woodworking Trade Fair, *Basel, Switzerland.* To 7th.

3 London Bridge Days, *Lake Havasu City, Arizona.* To 12th.

State Fair of Texas, *Dallas.* To 19th.

4 Annual Fall Pilgrimage, *Natchez, Miss.*

5 *Danbury, Conn.* State Fair. To 13th.

6 Festival of the Virgin of Pilar, *Zaragoza, Spain.* To 14th.

Swansea Music Festival, *Wales.* To 25th.

7 Festival of Suwa Shrine, *Nagasaki, Japan.* To 9th.

8 Frankfurt Book Fair. To 13th.

9 Leif Erikson Day, *Iceland.*

Candelight Evenings, *Charleston, S.C.* To 11th.

10 United States Sailboat Show, *Annapolis, Md.* To 13th.

Ozark Frontier Trail Festival and Craft Show, *Heber Springs, Ark.* To 12th.

11 Annual Riverfront Market Days, *Selma, Ala.* To 12th.

12 Caribbean Fair of Puerto La Cruz, *Venezuela.*

15 Feast of Sacrifice, *Cairo, Egypt,* and mosques throughout nation. To 23rd.

17 Helldorado Day, *Tombstone, Ariz.* To 19th.

18 Scottish Festival, *Stone Mountain Park, Ga.* Also 19th.

19 Asian Arts Festival, *Hong Kong.* To November 3.

20 Festival of the Nine Emperor Gods, street opera, fire walking, *Singapore.*

October Fair of *Vila Franca de Xira, Portugal.* To 31st.

22 Festival of Eras (Jidaigi Matburi), Heian Shrine, *Kyoto, Japan.*

24 German Art and Antiques Fair, *Munich.* To November 2.

Grand National Livestock Exposition, Cow Palace, *San Francisco.* To November 2.

31 Twentieth Annual Wurstfest, *New Braunfels, Texas.* To November 9.

Nevada Day celebration, *Carson City.*

NOVEMBER

1 All Saints Day Celebration, *Martinique* and *Guadeloupe.*

Queen's University Arts Festival, *Belfast, Northern Ireland.* To 21st.

Seafood Festival, *Apalachicola, Fla.*

2 London to Brighton Veteran Car Run.

4 Melbourne Cup Horse Race Classic, *Melbourne, Australia.*

5 Guy Fawkes Celebration, all *Britain.*

7 Diwali Festival of Lights, Hindu New Year, *India.*

Anniversary of October Revolution, all USSR.

Hamburg Folk Festival. To December 7.

8 Lord Mayor of London Procession, *England.*

10 Fair of St. Martin. Horse shows and exhibits, *Golega, Portugal.* To 13th.

Islamic New Year Celebration, all *Egypt.*

13 Toronto Royal Agricultural Winter Fair, *Canada.* To 22nd.

14 Dublin Horse Show, *Ireland.* To 17th.

Fair of the Virgin of Chiquinguira, *State of Zulia, Venezuela.* To 18th.

15 Burgundy Wine Festival, *France.* To 17th.

21 Holiday Folk Fair, *Milwaukee, Wisc.* To 23rd.

22 Lakshmi Puja, veneration of goddess of wealth, *Katmandu, Nepal.*

23 Orange Bowl festivities begin; parade on December 31; football classic on New Year's Day, *Miami, Fla.*

24 Vivaha Panchami, pilgrims commemorate marriage of Hindu divinities, *Janakpur, Nepal.*

28 Eighth International Fair for Inventions, *Geneva.* To December 7.

29 Nürnberg Christmas Fair. To Dec. 23.

Trout Fishing Contest, *Rotorua, New Zealand.* To December 6.

DECEMBER

3 *West Berlin* Christmas Fair. To 18th.

6 Christmas on the River, riverboat parade and pageant, *Demopolis, Ala.*

7 Christmas Pageant of *Midden, Neb.* Also 14th.

10 Nobel Prize awards, *Stockholm.*

13 St. Lucia Day, all *Sweden.*

22 Christkindleinzug Christmas procession, *Innsbruck, Austria.*

24 Celebration of creation of Christmas carol, *Oberndorf, Hallein, Wagrain, Salzburg, Austria.*

Lantern Festival, Christmas Eve parade, *San Fernando, Pamganga, Philippines.*

25 Russian Winter Art Festival, *Moscow USSR.* To January 5, 1981.

26 Sydney to Hobart Yacht Race.

31 *Die Fledermaus,* State Opera and Volksoper, *Vienna.*

New Year's Eve Festival of St. Sylvester, *Madeira, Portugal.*

Compiled by Edmund Antrobus

Editor's Note: Dates are subject to change. Travelers are advised to check with national, state, or local tourist offices.

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Carinthian Summer 1980 International Music Festival—June 27 to August 31—takes place at the church of Ossiach Abbey and in the Congress Hall of Villach (on the Venice-Salzburg route). For further reference contact: Mrs. Rosemarie Fliegel, 545 Fifth Avenue, Suite 207, New York, NY 10017. Tel. (212) 697-0656.

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LOOKOUTS

Petroart

Petrodollars (Exxon's) are making two notable contributions to the commonweal this month. In *Molière*, a five-part biography of the great French playwright beginning January 9 on PBS, writer-director Ariane Mnouchkine has somehow squeezed all the sumptuousness and squalor of 17th-century France into a tiny TV screen. And she achieves depth as well as breadth, not missing a single human dimension in her story of Molière's mercurial rise from bourgeois origins to tainted glory in the court of Louis XIV. The pace is leisurely, in the manner of a stately carriage ride past scenic châteaux and history-drenched *arrondissements*.

Philippe Caubere as Molière.

JOHN WEBB

Della Robbia Blue *(1979), John Edwards. Courtesy Rowan Gallery, London.*

Exxon is also bringing us a peek at recent trends in British art, on view at the Guggenheim Museum in New York, in *British Art Now: An American Perspective* (January 18 to March 9). After 10 years of intermittent but exhaustive window-shopping in the English art world, curator Diane Waldman presents her acquisitions: eight young British artists. Striving for scope and diversity, the exhibition includes almost 100 works—sculpture, painting, and photography—in emotional textures that range from playful to lyrical to mystical. In addition, several film surveys of British art will be shown. For Britain, which has produced very few major artists in this century, the show may produce windfall cultural profits. For Americans, who have been listening attentively to British writers and actors for generations, the exhibition offers a chance to find out what the English have to say with brush, chisel, and lens.

A Sound for Sore Ears

Radio drama, that grand old trouper that was forced into premature retirement by television, staged a comeback several years ago on National Public Radio and has been going strong ever since. Eschewing the lovably melodramatic formulas of the past, *Earplay* is less interested in what evil lurks in the hearts of men and women than in how much mature drama they will tune in for over the airwaves. Its annual season, which begins this month on 200 stations around the country, consists of 26 one-hour plays, some of which are original works, others that are adaptations of distinguished plays and novels.

Over its seven-year existence, *Earplay* has attracted a number of names that would light up any marquee, among them playwrights Edward Albee, David Mamet, and Arthur Kopit and novelists John Gardner and Donald Barthelme. (Kopit's *Wings* grew into a Broadway play, while Gardner's *The Temptation Game* won an Armstrong award.) The current season will include works by Mamet and Barthelme and will feature such performers as Susan Clark and Charles Durning. Best of all, *Earplay* requires only you, your radio, and your imagination.

Anythynge You Want To, *a Shakespeare spoof to be aired on NPR.*

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Pungent Prose and Verse

Those who feel that feminism, whatever its social and political merits, is a movement that was born without a funny bone should be delighted by Del Tremens's *A Very Young Housewife* (Bogus Books), a wonderfully wry, dagger-edged satire on housewifery. Also pinned quite deftly to the wall in this book is photographer Jill Krementz's "Very Young" series, with its humorless celebrations of competitiveness among the prepubescent.

Eager apprentice to housewifery.

During her sudsy, housecoated week, we watch a nine-year-old apprentice wife trying to prevent "dishpan hands, housemaid's knee, or duster's lung" and battling for position at the supermarket, where "my friend Marcia was accidentally knocked down and dragged for several yards by a crazed shopper."

Two of the most fragile literary flowers are grafted together in *Crosbie's Book of Punned Haiku* (Workman), by John Crosbie. A grand master of paronomasia, Crosbie here condenses his pungent *mots* and gamy witticisms into a mere 17 syllables. Sample:

To give you the gist
Of my fondest
perversions,
I sensualist.

For the Record

Bernstein—Pure of purpose.

Now, thanks to Deutsche Grammophon, you can hear the great strings of the Vienna Philharmonic Orchestra perform Beethoven's C-sharp Minor Quartet (opus 131), possibly the greatest of his 16—but only with Leonard Bernstein conducting.

This recording offers vast rewards in strength of sound and purity of purpose, though I have a few reservations pertaining to the purpose itself. Like some conductors of the past who have ventured into the very private world of chamber music, Bernstein adds the double bass to the cello part. And he also has doublings where Beethoven assigned a solo statement to one player. But, as Bernstein notes, the mass of second violins and violas lends a higher degree of audibility to the inner voices sometimes lost in the original form, and the build-up does not do disservice to the magnitude of Beethoven's thought.

The long disputed question of whether Rosa Ponselle, the Met's great soprano of the Twenties and Thirties, was equal to the music of *Carmen* is finally answered in a processing of a broadcast from her last Met appearance (1937).

After a rather languid Seguidilla, the answer is yes, emphatically yes. Ponselle sang *Carmen* when she was on the verge of deciding to retire (to marry), and the adrenalin may have been flowing in buckets for this farewell.

In any case, a very capable cast, including René Maison as José and Julius Huehn as Escamillo, responds to an uncommonly energetic Gennaro Papi as conductor. The result is a document highly complimentary to the Met of that period. (Available from the Metropolitan Opera Guild, 1865 Broadway, New York, N.Y. 10023, with a contribution of $125.)

STAN FELLERMAN

Ponselle—Equal to Carmen.

For those unacquainted with Arnold Schoenberg's *Gurrelieder,* this composition may be described as the sunset glow of Wagnerism rather than the dawn of a new day prefiguring the composer's later identity with serial techniques and other innovations. No prior recording has come close to equaling the present *Gurrelieder* (Philips) conducted by Seiji Ozawa in collaboration with the Boston Symphony Orchestra and a highly qualified group of vocalists.

More than an echo of the performances given in Boston and New York last season, this release includes only the best of those performances woven "live" into a matrix of fine sound. Top credits belong to Jessye Norman, soprano; Tatiana Troyanos (outstanding in the mezzo range of "The Song of the Wood Dove"); and tenor James McCracken.

JAMES DOUBLE/CBS INC., LONDON

Te Kanawa—Beautiful sound.

Ever since Kiri Te Kanawa emerged from New Zealand (and Australia) to make a name for herself on the world's operatic stages (1970), she has been identified with a soprano sound of outstanding beauty. In her singing of *Strauss: Four Last Songs* (Angel), which combines these four songs with half a dozen earlier ones, she shows she has taken very good care of this reputation.

Beauty these performances certainly have, but Te Kanawa is playing for preeminence on the very high level of Kirsten Flagstad, Elisabeth Schwarzkopf, and Lisa Della Casa. Their insights, ability to create atmosphere, and depth of understanding are still beyond her. A conductor with greater command of the idiom than Andrew Davis would also have been helpful.—**I.K.**

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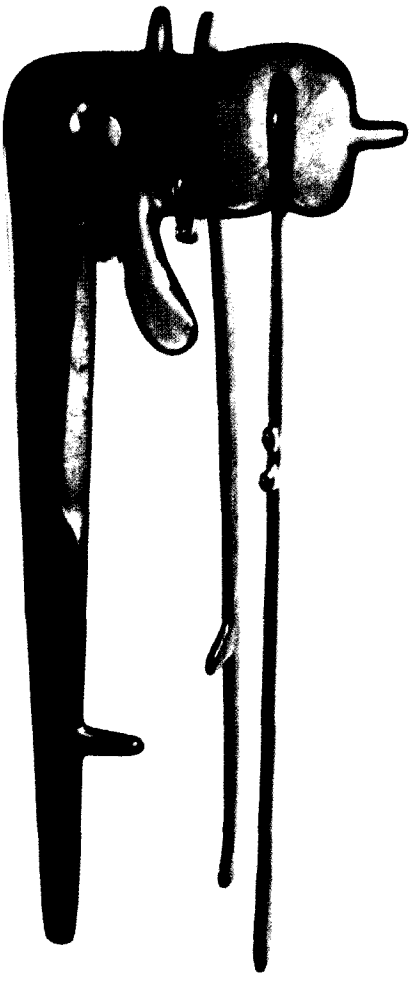
ISAMU NOGUCHI
Sculptor of a Human Landscape

by Vicki Goldberg



Avatar *(1948), bronze sculpture.*

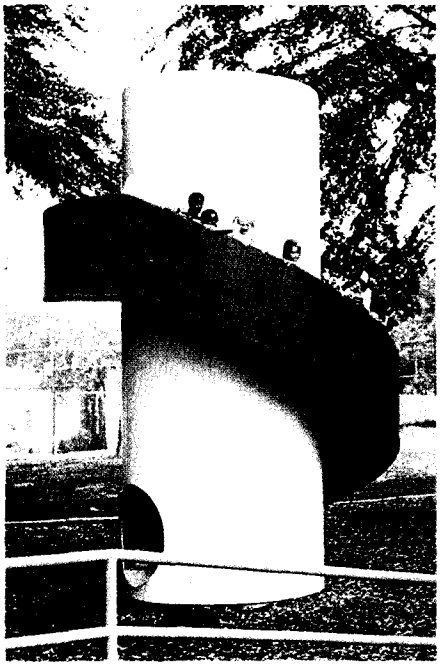
IF IT IS TRUE that we shape our environment and that it shapes us in return, Isamu Noguchi has made a greater impress on the lives of his contemporaries than most sculptors ever will. Not that so many Noguchi statues stand on public streets or before buildings as monument or ornament; Calder, Picasso, Moore, and Nevelson all have probably outpaced him in that respect. Noguchi, designer of gardens and plazas, cares little about individual statues but deeply about their effect on space and spectator. His goal is a kind of dialogue between person and environment. He designs not simply sculptures but relationships.

Since the early Thirties, Noguchi's copious imagination has been pouring forth landscapes, fantasies, and environments to gather in, move through, and contemplate. Enough of these have been built to take a tuck in the shape of our surroundings: bridges in Japan; a sculpture garden in Israel; a garden in Paris; playgrounds, gardens, and plazas in Atlanta, New York, New Haven, Detroit. Noguchi's concept of sculpture embraces context: "I do not differentiate," he says, "between life and environment."

A year and a half ago, Martin Friedman at the Walker Art Center in Minneapolis organized *Noguchi's Imaginary Landscapes*, the first show devoted to the social and visionary aspects of Noguchi's work (at the Philadelphia Museum of Art through January 6; to be at the Whitney Museum in New York, in a slightly altered form, from February 5 to April 6). One of the rooms is filled with individual sculptures, yet even these declare the primacy of interconnections.

A group of Noguchi sculptures is something like a gathering of uncatalogued creatures or forces, each one isolated but conversing with its peers. The vertical pieces, such as *Avatar* and *Gregory*, are nearly human in size and attitude. The ground-hugging work may be as small as *Origin*—a simple granite mound just two feet tall—yet appear colossal, as if a slow heave of lava had welled up as relentlessly as life itself.

Set designed for Martha Graham's Judith *(1950)—lyre, stool, tent.*



Playscapes, Atlanta, Georgia (1975–1976).

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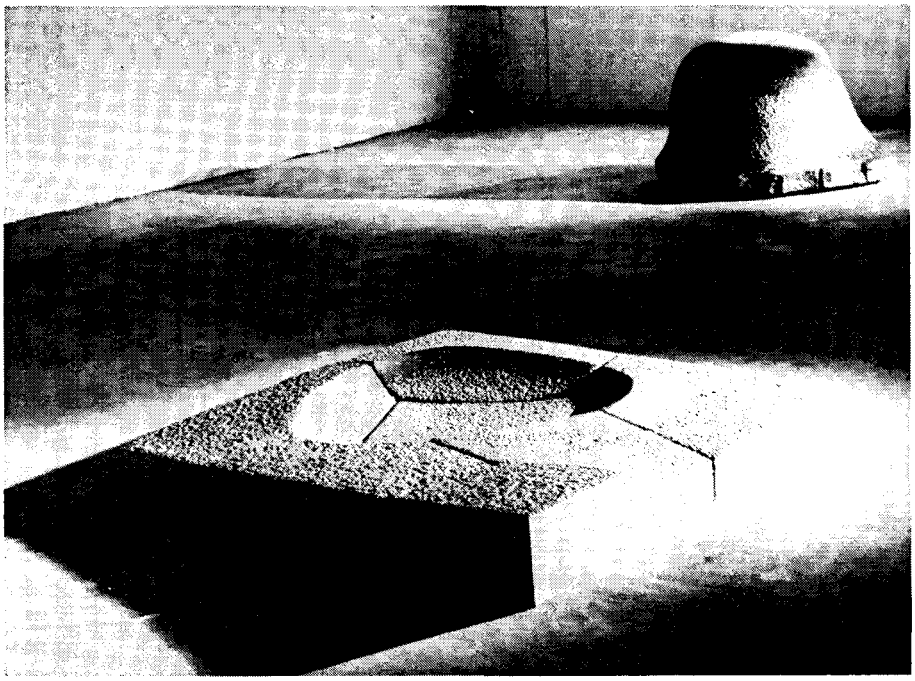
These sculptures convey the odd sensation that they may soon grow or respond. Often they gesture. *Gregory* motions with several unidentified appendages, communicating on some preconscious level, perhaps intelligible to another Noguchi marble.

Over a period of 31 years, in one of the most remarkable stage collaborations in history, Noguchi designed for Martha Graham a kind of sculpture that was meant to transmit feelings to an audience and to provide more than a backdrop for the dancers. This show is the first to give these sculpture-sets anything like their due. "For dance," Noguchi says, "you need an environment that is not merely an empty space, but is enhanced by a certain impact. I think that is true of the world." All his enterprises—from sculpture to stage design to landscape—aim at an interchange between human beings and objects. In Philadelphia, the sets for *Judith*, *Orpheus*, and *Herodiade*, spotlit against deep blue walls, resonate with a totemic authority. A video of several performances plays almost continuously. Medea, in *Cave of the Heart*, pulses as if about to explode, and at last dons Noguchi's "dress" of metal sunbeams, itself vibrating with light and life.

Friedman asked Noguchi to design a set for performers to use during this exhibition, and Noguchi came up with *Variable Landscape*, a simple configuration of a bamboo platform, one pendant light, and tatami mats and chairs, all of which may be moved about to answer the needs of the chamber quartets, theatrical groups, and singers who perform in the center of this show. His *Garden Elements* (1962), three bronze rocks on sand, could also be rearranged and is an early instance of art that encourages participation.

Noguchi's unrealized projects, displayed in models here, prophesied earthworks and conceptual sculpture and have subtly altered the arenas of child's play and adult dream. The realization of a design is not, for Noguchi, the essential point: "I'm not a manufacturer, not an architect; I'm not dependent on whether a piece is built or not. It's the idea that counts." The force of ideas in art, the power of unrealized projects, is stronger than generally acknowledged. The drawings for Michelangelo's unfinished *Julius* tomb affected the works of several architects and sculptors during his lifetime. The visionary architecture of Boullée and Ledoux, those awesome and lonely pre-Romantic designs of monuments destined never to be built, bequeathed to the International Style in our century a reverence for pure and unornamented form. Noguchi's ideas keep breathing for years.

In 1933 Noguchi designed *Play Mountain*, a playground proposal for New York City. That design may see daylight soon in Miami. He has continued to present plans for play areas in New York, including five designed in collaboration with Louis Kahn, and though he has yet to build one there, his contoured earth forms and imaginative play equipment invaded playgrounds long before he built one himself in Atlanta in 1976. (Noguchi says the first people who built his play equipment did so without asking permission: In a 1940s movie Rita Hayworth got bored with heaven and found sliding on Noguchi's slide back on earth a lot more fun. The moviemakers copied models published in an architectural magazine.) The



This Place *(foreground), (1968)*; Origin *(1968), a simple granite mound that appears colossal.*

Sculpture to Be Seen From Mars *(1947).*

monumental projects like the mile-square *Monument to the Plough* of the early Thirties and Noguchi's response to the atom bomb, a huge face to be visible from Mars in case we should blow ourselves to bits, prefigure earthworks. The work of younger artists have made his vision more accessible. "It isn't I who have changed at all," he says. "It's the world that has changed."

Well, he has left his stamp upon it. It is hard to judge his realized projects from photographs and models; the imagination must supply not only the ambience but the interactions. In Jerusalem, he built what amounts to a sculpture to house other artists' sculptures; possibly they compete. Those who have used the rare-book room at Yale's Beinecke Library know what it is like to glance out at that white map of the rational mind: the pyramid, circle, and cube of Noguchi's spare stone garden, where the geometries soon reveal themselves to be awry, as if to remind us that human creation cannot reach perfection. This intellectual garden, cold and almost inhumanly pure and serene, changes in the light and in the mind; for me, it became as satisfying over time as an equation deftly solved.

Few contemporary sculptors have had Noguchi's range of interests or his preoccupation with the environment. This show suddenly makes almost all of Noguchi's protean career look seamless: the lamps and fountains, the grave surreal sexual beings, the mountains, pylons, cubes, theater designs, and jungle gyms are all elements of the landscape, aspects of the environment the mind and body encounter on their travels. Noguchi's sculptures are not so much symbolic as partial: They are meant to be read as emotional phrases in the dialogue that occurs each day between the inner self and the outer world.

Vicki Goldberg is a contributing editor of American Photographer.

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Truth and Inconsequences

ARE AMERICAN playwrights awake? It's a fair question to ask many of them—and I mean many of the most serious. They seem not to know of a fundamental change in all the arts during the last few decades. A lot of playwrights in other countries are aware of this shift, but not a lot of ours.

The change is in the artist's relation to truth. For about 150 years, until the middle of this century, the basic drive of art was to be more and more truthful. From romanticism to surrealism, progressive artists saw themselves as breakers of shackles and bringers of light. Not today. Few progressive artists now think of themselves in anything like those terms. Truth, at least in the aspects that inspired realists and naturalists and the others, comes to us now through the social sciences and the informational barrage of the media. In the pop phrase, the artist can't keep up with the headlines. So he has turned, very fruitfully in numerous instances, to other powers in art: to explorations of consciousness, to validations of reality, to rummaging in the mysteries of the artistic process itself. To put it too simply, Brecht is followed by Beckett.

But this change, which has nothing to do with vogue or novelty, has not yet registered notably with American playwrights, even the ones who might be expected to be most responsive, the ones not focused on Broadway. Numbers of these last still have their minds fixed back several decades, still rush in breathlessly to Tell All. Last season Off-Broadway, Marsha Norman's *Getting Out* told us about a woman ex-convict at the depth of a 1930s Warner Bros. weepie; Michael Weller's *Loose Ends*, about young people in the 1970s, had all the penetration of a TV special.

The line stretches on. Prominent in the new Off-Broadway season is *Ladyhouse Blues*, by Kevin O'Morrison, a play that has been cosseted by grants, conference workshops, and previous productions, including an earlier one Off-Broadway. And what has all this huffery and puffery brought us? One more kitchen-sink opus. If it had been written in 1919, the year in which it is set, it might have been revived as a modestly rewarding example of early American naturalism. Today it's dramatically, socially, psychologically comatose.

Worse, it's still one more remembering of Mama. Just after World War I, a countrywoman is living in a St. Louis apartment surrounded by four daughters—three resident, one visiting. The title refers to the postman's name for buildings from which all the men have gone off to war. No drama is made out of this fact, but then no drama is really made of anything. It's all just a recital of "realities."

Jo Henderson, Laurie Kennedy, and Christine Estabrook in O'Morrison's kitchen-sink opus.

Each character symbolizes a social fact, with an invisible sign around her neck. One daughter has been married to a German, one is going to marry a Greek, so we know that the attack on ethnic prejudice has begun. One daughter is socially mobile upward, one is in the labor movement. And the mother is the 19th-century figure against whom they are all measured. In her stubborn, brave way she is supposed to exemplify old virtues; but she comes out short-sighted, selfish. (Her son dies in the navy and, out of pride, she refuses the insurance, though she badly needs it.)

Absolutely nothing is intended in this play except to show us what these people were, and that simply is not enough. In style even more than in subject, it's very old ground to trudge over again. The act-

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ing and direction match the play, jigsawing along close to the profile of prosaic representation. The mother, Jo Henderson, is predictable. It's one of those programmed parts—suffering, staunch, humorous—in which the performer merely has to do nothing egregiously wrong in order to wow the imperceptive.

Still, the acting is better than the writing. O'Morrison wants to tell the truth, but he is so inept that it comes out false. As happens so often with such writers, his sincerity is corrupted by bad dramaturgy. The long opening expository scene, in which two of the daughters mostly tell each other things they already know so that we can learn them, reeks of the typewriter. Time after time, a character bursts in with news, then—in stale imitation of the Nurse in *Romeo and Juliet*—delays reporting it to build suspense. Devices like these mar the play's tiny ambition to be veristic.

Despite the critical heralding and hailing, any importance of *Ladyhouse Blues* is not in the play itself but in the fact that it is a clear instance of the disconnection between our playwrights and contemporary aesthetic sensibility. Of course this isn't true of every American playwright: Sam Shepard, still our preeminent talent, is one who has shown, with differing success, from *La Turista* to *Buried Child*, the reach of transformative imagination. And, of course, not every playwright who moves past realism is successful: I can't find much of interest in the mellifluous meanderings of John Guare (*Landscape of the Body, Bosoms and Neglect*) or the pretentious trickery of Arthur Kopit (*Wings*). And, most certainly, none of this is to decree that there can never be another good realistic play, one that says something enlightening *about* its facts. But the majority of serious new American plays strive only for honesty, are trapped in it.

That's a dangerous phrase, perhaps, but it's an apt one for our culture, which still envisions the artist's life as centrally a battle between principle and commercialism. The prime, often exclusive way that a good writer is identified in America is by his refusal to sell out: Honesty is not the best but the sole policy. Other virtues are nice but sort of secondary. And the way that the artist proves his honesty—by contrast with Broadway and Hollywood writers—is by not tampering with facts. So what we get, in great measure, are fact-fastened, Rip van Winkle plays, instead of imaginative plays that make demands on us.

SUGAR BABIES IS SPURIOUS nostalgia. Does anyone really miss burlesque? A few of the stripteasers were exciting, a few of the comics were wonderful, but it's hard to generate a genuine pang about it all. In these permissive days, all that one can feel about burlesque is lost innocence, and innocence is exactly what it wasn't aiming at. However, there is now a steady market for nostalgia, true or forced, and this show is a plastic-wrapped package of it.

It isn't really a revival, it's a sporadically amusing requiem. The show has no strippers (a tacit admission that burlesque is out-of-date), just fan and belly dancers. Most of the gags hang in limbo between wit and history, neither fresh nor old enough to be endearing—not even "*Meet* me 'round the *cor*-ner *in* a *half* an *hour*," with a bump and drumbeat on each accent.

Besides, there never was an Ann Miller in burlesque. Her dance numbers, impressive only because she is of a certain age, are out of orthodox musical comedy. And Mickey Rooney, though he knows the mechanics and is very smooth, has dead eyes. He's a skilled technician without a dram of warmth.

Standards apply in burlesque, just as elsewhere. When I see a Hamlet, I can't help measuring it against Gielgud's. When I see the old courtroom sketch—the lubricious judge and the luscious witness—I measure it against Bobby Clark and Gypsy Rose Lee. Even the unlucky ones who never saw *Star and Garter* (1942) may feel that Rooney and Miller are more fabricative than funny.

—Stanley Kauffmann

Ann Miller and Mickey Rooney, cashing in on the current market for nostalgia.

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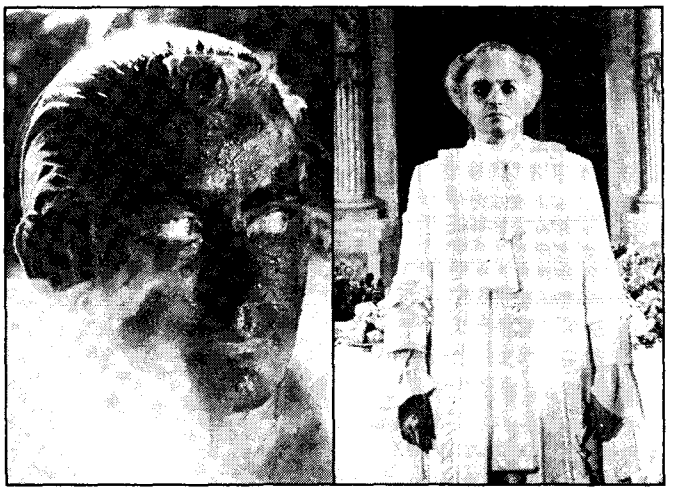
Coppola's Self-Appointed Epic

I HAD PUT OFF seeing *Apocalypse Now* (United Artists) in the hope that the passage of time would permit a calmer view of the film preceded by such prolonged and agitated publicity. A certain distaste for self-appointed epics also encouraged delay. My belated report now is that, for two-thirds of the way, *Apocalypse Now* is really an extraordinary movie. Like the Vietnam War itself, it gets out of control toward the end.



Sheen, in camouflage paint; Raimondi, a less-than-elegant Don.

As everyone knows, Francis Coppola's inspiration was *Heart of Darkness*. In Conrad's novella the seaman Marlow voyages up the Congo in quest of Kurtz, mysterious and damned, a company agent driven mad by living too long in the midst of the incomprehensible. In Coppola's rewrite Captain Willard of the Special Forces voyages up a river in Vietnam in quest of Colonel Walter Kurtz, mysterious and damned, a Special Forces officer driven mad by living too long in the midst of the incomprehensible. For each Kurtz "the savagery, the utter savagery, had closed around him"; for each the wilderness had wrought "a terrible vengeance for the fantastic invasion." Each had made himself the local god and held the power of life and death over the natives.

In significant and damaging ways, however, Coppola deviates from Conrad. Marlow is despatched to bring his Kurtz home; Willard to "terminate"—i.e., murder—his Kurtz. Marlow is a hopeful young captain on his first command, recording the damnation of Kurtz and, in his absorption, peeping "over the edge" into the potentiality for evil, the heart of darkness, within every man. Living through Kurtz's "extremity" became, Marlow tells us, "the culminating point of my experience." Willard, on the other hand, ought long since to have peeped over the edge. He has already "terminated" half a dozen people in the course of professional duty; and, especially as played with exhausted passivity by Martin Sheen, seems a burned-out case. The moral balance of the ultimate confrontation is thus displaced.

It is further displaced by the incidents of the voyage. Marlow encounters squalid white men engaged in squalid efforts to exploit wretched natives; but this is greed rather than depravity, and nothing happens to Marlow to diminish the shock of Kurtz. Willard, however, encounters genuine depravity at every stage along the river, most notably in the character of Lieutenant Colonel Kilgore, the war lover, brilliantly acted by Robert Duvall, who slaughters Vietnamese to the strains of Wagner in battle scenes of a wild and evil beauty. Marlon Brando rumbling away as Colonel Kurtz is almost an anticlimax.

Coppola's vignettes of war are stunning. Peter Arnett, who spent years in Vietnam for the Associated Press, tells me that they are far more authentic than the equivalent scenes in *The Deer Hunter*. But, with Willard's arrival at Kurtz's post, the film changes from epic to gothic, and to literary, pretentious gothic at that. In the midst of dangling corpses and severed heads, we see Kurtz's library (Eliot's poetry; *The Golden Bough*; Jessie L. Weston's *From Ritual to Romance)*. The colonel solemnly reads aloud from "The Hollow Men," omitting, however, what must have been the unnerving epigraph: "Mistah Kurtz—he dead." Nor is it clear that Kurtz, with all his highbrow tastes, can possibly reveal anything to Willard about himself that Willard's own life should not have told him long since.

For all the defects in narrative logic, *Apocalypse Now* remains a powerful phantasmagoria of the abominable and witless war. On his way up the river, Willard stumbles into a skirmish, with black soldiers firing wildly at unseen foes. "Who's commanding officer here?" he asks. "Ain't you?" comes the reply out of the night. It is war careening out of control, and it is not irrelevant that Coppola should have picked on the murder of one American officer by another as the central symbolic episode of the film; for to a considerable extent America destroyed itself in Vietnam.

Coppola himself, I believe, has noted a certain operatic quality about *Apocalypse Now*, an orchestration of themes and a bold heightening of effects. In *Don Giovanni* (Gaumont–New Yorker) Joseph Losey makes a valiant attempt to capture opera for the movies. *Don Giovanni* has not been kindly treated by the critics. I agree with most of the objections. Yet I have not for months seen a movie I would so readily have seen again the next night.

True, Losey, by doing away with the proscenium arch and "opening up" the drama, loses the protection of operatic convention. True, Ruggero Raimondi lacks charm and elegance as the Don. The subtitles remind one of the old English-language librettos in which each phrase was clawed from the original—"do not tempt the constancy of my sensitive heart," and "perfidious," which comes up at least once every five minutes. With all the expense, why did Losey not seek out someone—Richard Wilbur, for example—whose English could do justice to Mozart? Answer: The subtitlist is also named Losey.

Yet for all this I enjoyed the movie. The convention point is surely overdone. Why does it strain credulity more when people sing Mozart in a Palladian villa than when Gene Kelly sings and dances in the rain? And the singing in *Don Giovanni* is exquisite throughout. So is Gerry Fisher's cinematography—the Don killing the commendatore in a shadowed courtyard, or the three maskers going through the marshes in a boat at twilight. Losey deserves credit for not simply filming an opera, as Bergman did so well in *The Magic Flute*, but trying instead to convert opera into film. I agree with Lorin Maazel, who conducted: "Anyone who watches this film without fighting everything he sees—Why the cauldron? Why the gondolas?—will have an extraordinary experience."

—Arthur Schlesinger, Jr.

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BOOKS

Writing—or Rewriting—History

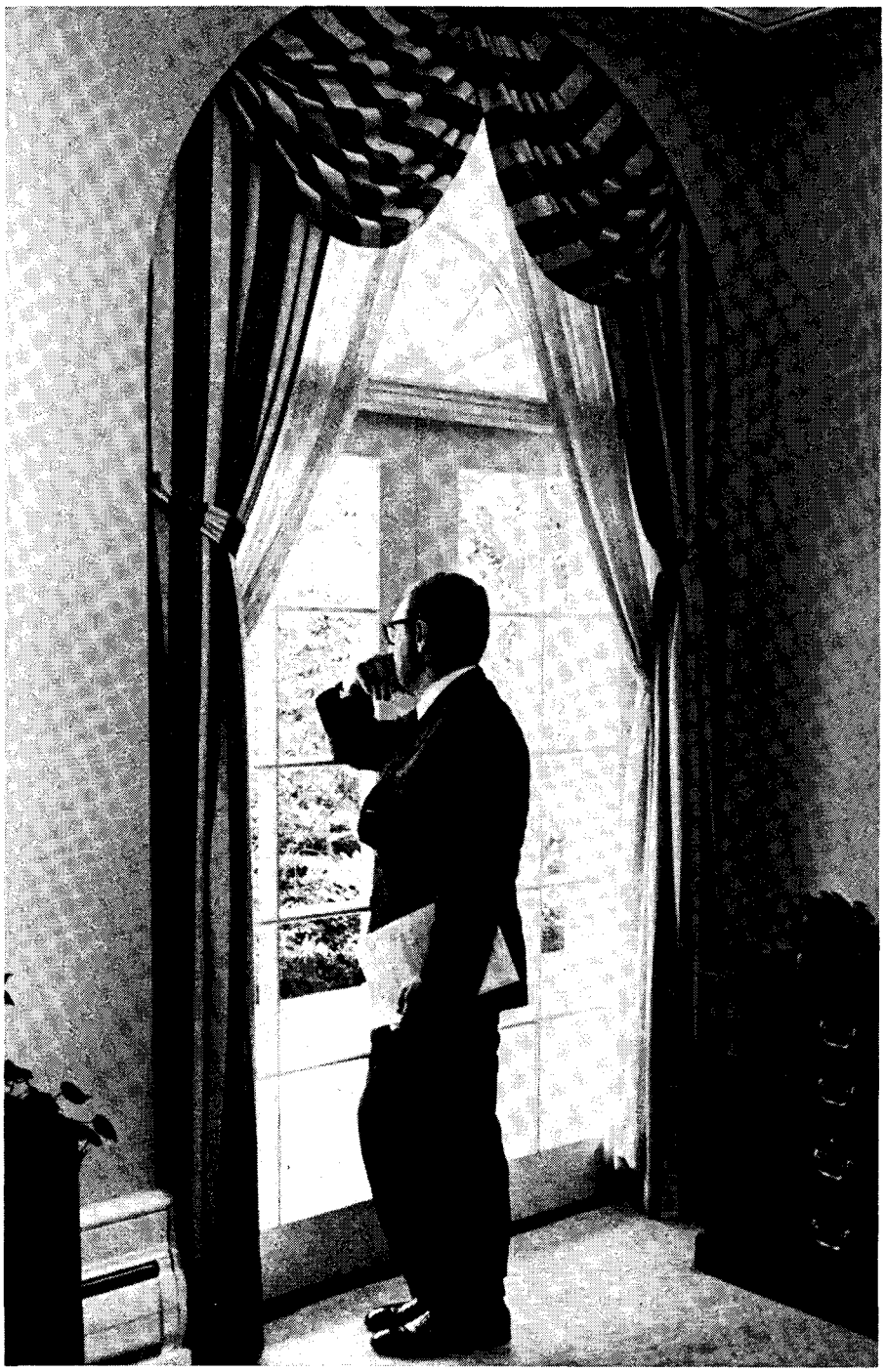
by Tad Szulc

White House Years
by Henry Kissinger
Little, Brown, 1521 pp., $22.50

KISSINGER'S magnum opus on his role in the conduct of American foreign policy as Richard Nixon's White House adviser from 1969 to 1973 is a formidable manual of negotiating techniques and tactics, as well as an arresting gallery of portraits of the great world leaders with whom he dealt. It is not, however, a view of what Americans were led to believe was a grand Nixon-Kissinger strategy—and the reader is left with the impression that perhaps none really existed, and therefore the succeeding administrations had to start largely from scratch. A decade after Kissinger assumed office, the same fundamental issues and problems remain with us, historically unresolved.

Thus Soviet-American antagonisms are even more acute today in the context of SALT II and other confrontational situations than they were when Nixon and Kissinger launched détente with Moscow at the signing of SALT I. The United States extricated itself from the Indochinese war, but what we witness there now is endless tragedy and the ultimate triumph of the Moscow-supported Hanoi regime. In the Middle East, a measure of progress toward peace has been won by the United States, yet the fundamental deadlock cannot be broken. The relationship between Washington and its NATO allies is bogging down in misunderstandings. The oil crisis is worse than ever. The dialogue with the Third World is virtually nonexistent; the November occupation of the American Embassy in Teheran and the Soviet-Cuban challenges in Africa and the Caribbean offer dramatic examples of the American impotence to affect events. And, at home, the Congress goes on dictating foreign policy to the executive branch as it did in Kissinger's time.

That the essential problems are still on the front burner is, of course, a reflection of the fact that the world is increasingly intractable in terms of its



Kissinger's intent was History with a capital H, but the result is an apologia.

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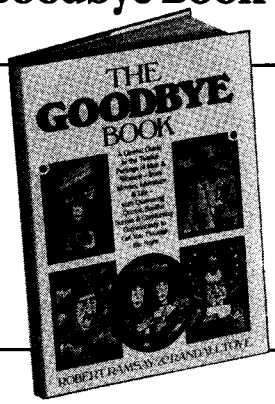
Here's how Woody Allen, Isadora Duncan, FDR, Caruso, Clark Gable, Shirley MacLaine, Napoleon, Groucho Marx, Ziegfeld, Billy the Kid, and many others said it...

The Goodbye Book



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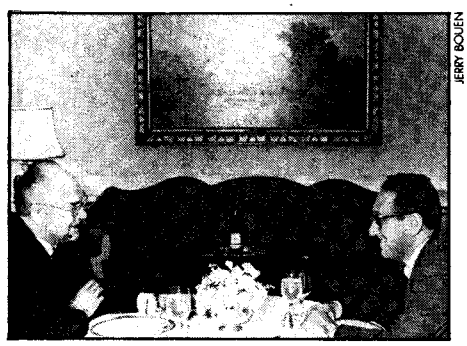
relations with the United States, and there may be no remedy in the foreseeable future. The answers to why we're not succeeding are not to be found in how well or how poorly the Carter administration is running America's foreign policy, or in conjectures as to whether Kissinger, had he stayed in office, would have done better in the last three years. We are clearly dealing with vast patterns of change in the world, most of which have affected us adversely.

"History is not ... a cookbook offering pretested recipes," Kissinger writes early in his massive narrative on his White House years. "It teaches by analogy, not by maxims. It can illuminate the consequences of actions in comparable situations, yet each generation must discover for itself what situations are in fact comparable." In this sense, Kissinger has put his finger on the greatest flaw in his book: It is not History, with a capital H, as he evidently intended it to be, but a panoramic chronicle of the crises he helped to manage (or mismanage, depending on the reader's viewpoint) and the policies he set in motion with Nixon's blessings. The present volume covers Kissinger's tenure as White House adviser, the most powerful ever; the second volume, due next year, is to address itself to his reign as secretary of state during and after Watergate.

This reviewer's difficulty—and disappointment—with *White House Years* lies in Kissinger's failure to place the 1969–1973 events in a solid historical perspective. It is, in a way, a frozen frame of these years, more of a journalist's than a historian's effort, though inevitably his participatory inside knowledge of what went on during that period is an immensely important contribution to the understanding of recent American policies. His book is vital for future historians, but I am not convinced that Kissinger truly teaches his successors "by analogy" because it concentrates too much on the chain of improvisations that, with the most notable exception of the opening to China, were the essence of the Nixon–Kissinger foreign policy.

The related problem is that this is the Kissinger version and interpretation of all these fascinating events. Presumably, it could not be otherwise. To use one of his favorite expressions, it would have required "superhuman qualities" for him to write in a wholly objective manner, disassociating Kissinger the policymaker from Kissinger the historian. Thus *White House Years* is an apologia for his acts and policies, ranging from his handling of the Vietnam peace negotiations to the SALT talks, general dealings with the Soviet Union in his secret "Channel" and through other means, maneuvers in the Middle East and the undermining of the elected Marxist regime in Chile.


JERRY BOUEN

Anatoly Dobrynin, Kissinger's secret "Channel" to the Soviet Union, and the author.

To read this narrative, the White House was never really wrong in any of its decisions (although Kissinger does mention some regrets over actions not taken—such as the fact that the United States did not strike militarily at North Korea in punishment for its shooting of an American intelligence-gathering aircraft, and that American troops did not penetrate deeper and stay longer in Cambodia during the 1970 "incursion"). Kissinger suggests that those who criticized the Nixon administration's policies simply did not understand what was at stake, while making the point of recording that even top cabinet officers, starting with the hapless Secretary of State William Rogers, were more often than not kept totally in the dark concerning White House secret policies. In sum, this is an account deeply steeped in advocacy.

It is this advocacy, I believe, that tends to distort Kissinger's book as the work of history he seems to have set out to create. Taken literally, the memoir gives the impression that the Nixon-Kissinger policies had constructed a firm foundation for America's future successes in its foreign relations—or that, at least, this would have been the case if the Congress (as, say, when it forced the administration to stop bombing Cambodia *after* the 1973 Vietnam peace agreement) and the "bureaucracy," for which he has only total contempt, had not systematically sabotaged his endeavors. As it is, the book leaves virtually no room for the plain truth that, despite its many achievements, the Nixon-Kissinger policy could not resolve all the long-range problems facing the United States. If Kissinger engages in a more comprehensive analysis of foreign policy in his next volume instead of pursuing the relentless catalog of events as perceived by him, he may, after all, render a great service to history. Kissinger has precious little to offer in the way of new information to careful students of the 1969–1973 period. He offers no spectacular revelations, but—given Kissinger's penchant for a selective exercise of memory in many instances (he forgets, for example, that American *ground* units had been secretly penetrating Cambodia

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from 1969 on as part of "Operation Salem House," a crucial unadmitted violation of Cambodian neutrality)—one is left with the uncomfortable feeling that, perhaps, he is not telling us *everything*.

What Kissinger does tell us about such awesome dilemmas as Vietnam is nonetheless disturbing. From the lengthy section on "The Agony of Vietnam" we see that Nixon and Kissinger really had no plan for ending the war when they took office, the administration's brave claims at the time notwithstanding. According to official policy, the war could be settled only through mutual troop withdrawals—North Vietnamese and American—and this fiction was maintained almost to the end. But Kissinger acknowledges that as early as the spring of 1969, when the administration—largely for domestic political reasons—began withdrawing U.S. troops, "the demand for mutual withdrawal grew hollow." From that point on, the United States was trapped, and the outcome of the war was foreordained.

In the light of this conclusion, one may well ask why was it necessary to let the war run for three-and-a-half more years, to invade Cambodia and Laos, to allow so much more loss of life on both sides. Kissinger's oft-repeated theme is that the United States simply could not abandon its South Vietnamese ally, in itself a valid proposition, but that is in effect what happened in 1973, when the peace agreement was signed. To be sure, Hanoi, weakened militarily after the massive bombings of 1972, agreed to let the Thieu regime stay in place and to free American POWs. Since the United States had agreed, however, to allow North Vietnamese troops to remain in the South after the cease-fire (though this was never spelled out), it is hard to believe a statesman of Kissinger's experience did not anticipate that sooner or later the Saigon regime would collapse under Communist pressure—as it did after two years.

Actually, the only option the United States had by the end of 1972 was total extrication, and there was no reason to doubt that Hanoi remained determined to win total victory. But this is not quite the way Kissinger, who always recognized this reality, tells the story. Instead, he proclaims, "we sought not an interval before collapse, but lasting peace with honor," and "but for the collapse of executive authority as a result of Watergate, I believe we would have succeeded." This, I submit, is not credible coming from a historian of Kissinger's stature.

Moving farther away from history to polemics, Kissinger offers us other extraordinary statements of this type. Thus he says that Cambodia's ultimate fate—the 1975 takeover by the Khmer Rouge and the advent of the savage Pol Pot regime—resulted from "the breakdown of our democratic political process." Assumedly, he has in mind the congressional ban in August 1973 on the continued bombing of Cambodia by American planes. Apart from the fact that it is entirely unclear whether indefinite bombings would have saved the pro-American government in Phnom Penh, it is astounding to read that our democratic process broke down when the Congress decided to end the United States military involvement in Indochina. In speaking of both Vietnam and Cambodia, Kissinger stops at the water's edge of suggesting in so many words that Nixon's 1974 resignation likewise signified a breakdown of the democratic process. Had Nixon been left alone, Kissinger seems to say, Vietnam and Cambodia would have been saved, a bizarre proposition.

Still topically polemical, Kissinger jumps ahead of his story to blame the Carter administration, though without naming it, for the ouster of the shah of Iran early in 1979. Offering no documentation, he writes that the shah "was unprepared for an America vacillating in his hour of tragedy," and in a footnote he asks rhetorically whether it was "wrong to fail to support him effectively in 1978 and 1979?" The truth is that the Carter administration, confused as it was by the Iranian revolution, tried to cling to the shah as long as possible. And Kissinger does not tell us what he thinks Washington could have done to save the emperor.

Such pronouncements weaken the case Kissinger, attempting to write as a historian, makes for his molding of foreign policy. One is also astonished that he should be shocked, as he appears to be, that the Russians, the North Vietnamese, and even the Israelis should be excruciatingly tough negotiators. After all, why wouldn't they be? Speaking of the Israelis, unable to understand in 1970 the American hesitation to provide them with new aircraft to fight the "attrition war" with Egypt, Kissinger makes this comment: "In the combination of single-minded persistence and convoluted tactics the Israelis preserve in their interlocutor only those last vestiges of sanity and coherence needed to sign the final document." It would be interesting to read Israeli comments on Kissinger's negotiating techniques.

Possibly the most vital aspect of Kissinger's years in the White House was his relationship with Nixon. But here, too, Kissinger does not tell the full story. He seems to be torn between admiration for the former President (as when he remarks that Nixon was usually right in major policy decisions) and something akin to contempt.

He dwells on Nixon's "usual ambivalence" in decision-making, describes

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that Nixonian abhorrence of facing subordinates who had disagreed with him (usually cabinet officers) and of issuing direct orders. He describes how he and others in the White House often disregarded instructions given in anger by Nixon because they knew he would forget about them the next day. Still, the picture drawn by Kissinger is of these two men in the White House fighting a steady battle against everyone else in the executive branch—from Secretary of State Rogers and Defense Secretary Melvin Laird to faceless bureaucrats who, if Kissinger is to be believed, invariably counseled concessions by the United States to one and all. In a strange passage, he notes that Soviet Ambassador Anatoly Dobrynin had learned from experience "that in the Washington Establishment there was an inexhaustible reservoir of masochism eager to assume the blame for every impasse." Quite an indictment of everybody in the United States government—except Kissinger.

Is there a summation of Kissinger's foreign policy philosophy? The closest to it is this comment: "Of all the achievements of Nixon's first term, I consider the preservation of the sinews of our military strength among the most significant. Without it all efforts at relaxing tensions would have failed. For moderation is a virtue only in those who are thought to have a choice."

This, in effect, takes us back to the initial conclusion about Kissinger's book, that basic problems facing American policy have not changed. Though he may feel vindicated that today, unlike in his time, the Congress demands a strong U.S. military posture, this sentiment is also proof that the Nixon-Kissinger policy—the "generation of peace" strategy—did not succeed, simply because it could not. The euphoria of détente was self-serving. This may be the great lesson of history that one does not find in *White House Years*.

Tad Szulc is a Washington-based writer on foreign policy.

Fiery Fanaticism

Darkness Visible
by William Golding
Farrar, Straus, & Giroux, 265 pp., $10.95

Reviewed by Derwent May

TWENTY-FIVE years ago, an English schoolmaster wrote a novel about some boys marooned on a desert island. They were not portrayed as young heroes, as the boys in a similar plight had been in R.M. Ballantyne's *Coral Island*. On the contrary, in no time at all most of them were behaving like

CAROLINE FORBES

Golding—Examiner of human wickedness.

savages, not only in their cruelty, but in the aboriginal rituals they quickly thought up for themselves. The plot was improbable, the anthropology suspect, but the narrative was brilliant and the atmosphere, overwhelming. William Golding's *Lord of the Flies* became world-famous; soon it was standard teen-age reading, and now it is the regular fare of 10-year-olds. Hundreds of thousands of boys have hidden a tear at the death of the decent, sensible Piggy, no match for the schoolboy barbarians, with his glasses broken and his powers of leadership nil.

Golding has gone on brooding over the question of human wickedness ever since. None of his later novels have made quite the impact of the first, but one or two of them have been powerful works. *The Inheritors* (1955) was another assault on the belief that we are a civilized race. It created a touching picture of the gentle Neanderthal people inhabiting the earth before the arrival of *Homo sapiens*, technologically more advanced but also far more crude and brutal. *The Spire* (1964) looked at evil from a different angle again. In this story, a medieval priest with a passion to build a cathedral creates a great work of art to glorify God, but before he has finished he has become a totally ruthless egoist. The roots of high aspiration and evil are shown to be intimately entwined; and Golding's rich, straining prose tries to embody the paradox.

His new novel, *Darkness Visible*, is perhaps his most difficult yet. It begins sharply enough, with a rather Hardyesque scene in long shot: It is 1940, London is being bombed, some firemen are standing helplessly by a vast "burning bush" of buildings—and out of the flames walks a naked boy, half his face burned away. The child is saved, but never identified; he grows up, known as Matty, in hospitals and schools where he suffers as a natural scapegoat. Slowly Matty comes to realize that there is no normal place for him in the world, but

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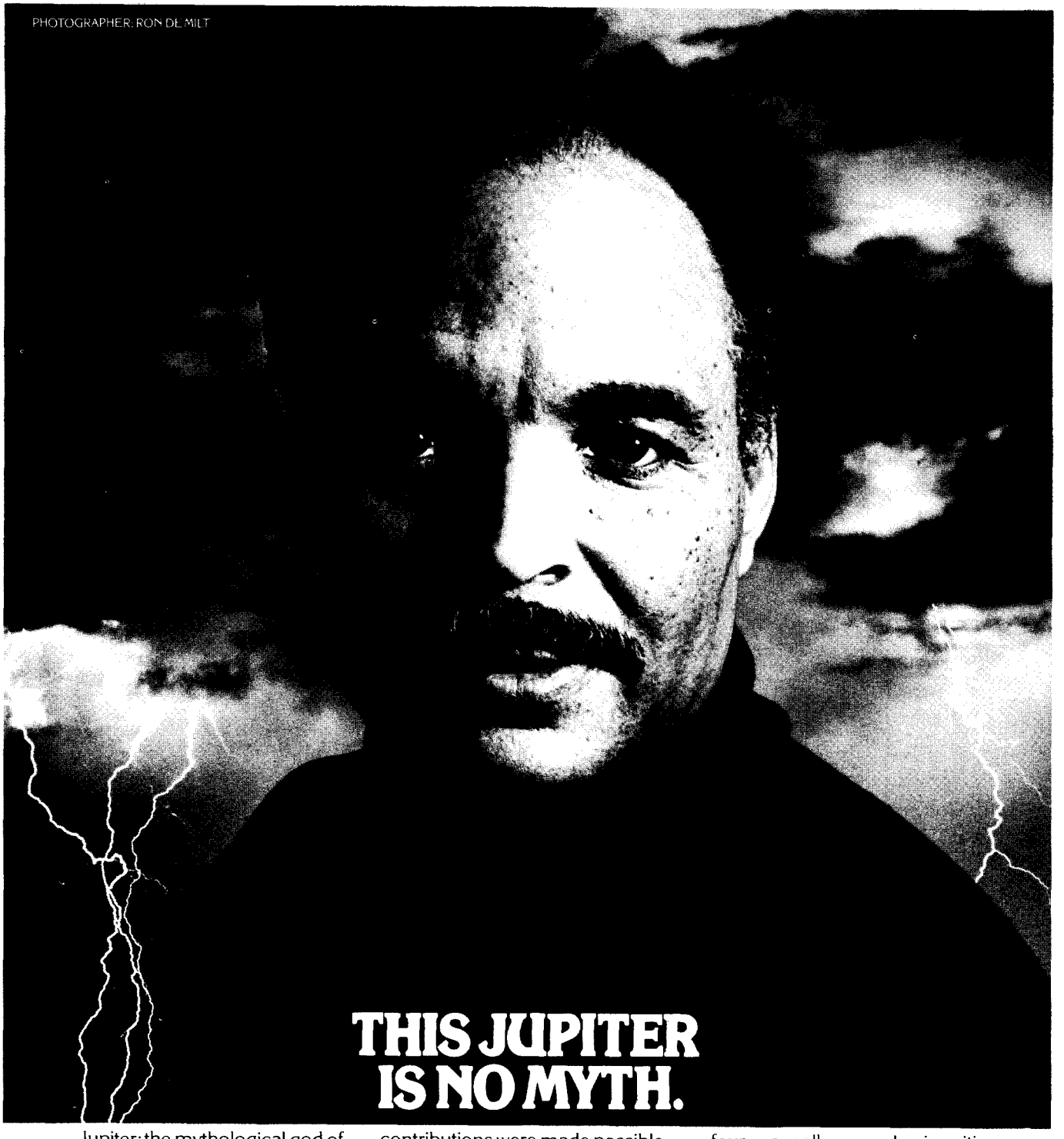

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he reads his Bible, and gradually turns into a religious prophet, silently addressing people through little arrangements on the ground of matchboxes and stones, enacting a death by drowning and a rebirth for himself in a swamp, keeping a diary of his meetings with the red and the blue spirits.

Now the novel turns to the upbringing of another child—a girl called Sophy. She has no mother, and her father, a chess columnist, constantly denies her the affection she longs for. As a very small child she discovers a special, perhaps metaphysical, satisfaction in an act of evil—she throws a stone at a baby dabchick and kills it, and finds that the whole experience has a fascinating completeness and perfection about it. Later, she starts having boyfriends and makes another discovery—it is only when she sticks a penknife into a boy after he has made love to her that she finds orgasmic release. The stage is now set for the collision of her world and Matty's.

The trouble with the story up to this point is that Golding seems to have thrown away all his narrative skill. An alluring narrative depends on giving the reader tiny morsels of carrot, followed by renewed promises of it, from one sentence to the next, all the way through. Golding offers nothing like that here. His sentences are difficult and turned in on themselves, and all he holds out, constantly hinting at it, is one big carrot at the end of the book, which will reveal all his meaning.

The idea that seems to emerge from the story—the big carrot—is that deprivation of love breeds fanatics, that they may be fanatics either for good or evil, yet in either case they streak a path through the world that alone can show up the full drama of man's life in a religious universe. They make "darkness visible," but they also hint at the nature of true light.

Two other characters are also important to this theme, though from the point of view of the story, they merely make it twist and labor still more. One is the moderate, rationalist bookseller, Sim Goodchild, who is half-admired, half-mocked, by Golding. He declares sadly that he has only a "kind of second-class believing" in anything he can't actually see— "My beliefs are me; many and trivial"; and though he encounters both Matty and Sophy, he is quite blind to the transforming simplicity of their passionate obsessions. The other is the pederastic schoolmaster, Mr. Pedigree. Always the slave of his urges, and always being punished for it by society, he is nevertheless given a pathetic dignity by Golding, as though to make another sideswipe at conventional morality. His death, when he feels the colored ball with which he used to lure young boys being dragged away from him by great hands, is one of the most delicately written moments in the book.

A strange, strong, original book, the victim of its own obsessions when considered as a story, and not likely to make the widespread mark of *Lord of the Flies*, but—especially in the revelation of Sophy's mind—leaving one with a few searing scenes that will be hard to forget.

Derwent May is literary editor of the Listener *and author of* A Revenger's Comedy.

Books in Brief

Just Above My Head
by James Baldwin
Dial, 597 pp., $12.95

"SOME HALE and hearty white people walking around today are going to be butchered corpses soon," says Hall Montana, the narrator of James Baldwin's new novel, *Just Above My Head*. His frustrations range from the small but stinging—being avoided by Manhattan taxicabs or being openly mistrusted on entering department stores during the 1950s because of his color—through the unbearable—losing a close friend to unpunishable murderers in the South in the early Sixties.

Baldwin is so experienced an essayist, and Hall Montana so convenient an observer, that Hall's rhetorical social commentary takes an unwanted precedence over the story of Arthur Montana, Hall's younger brother, the gospel singer and true artist of the family. Arthur's life never seems as vivid as Hall's, though clearly the younger brother is meant to be the novel's hero. Nor does Julia Miller, the child preacher who must suffer incest and the fathomless guilt of matricide, ever seem a real person until she becomes a stable adult, and one of Hall's best friends.

In short, the novel's strength is not in these passages but in sequences in which Baldwin is building the less-sensational structure of day-to-day family life. For instance, in one Christmas dinner scene that rivals Dickens's, Hall talks about the indestructibility of a family. "There *is* a tug of wonder in it," says Hall. "Here's your father, here's your mother, there's your brother, here *you* are: sitting under the tree, opening your presents. The light falls strangely....It is a ceremonial light."

The reader feels that no sin can go unforgiven, no matter how many social wrongs remain unrighted. It is an achievement to construct acceptance out of suffering and frustration. But it is only half the achievement that Baldwin desired.

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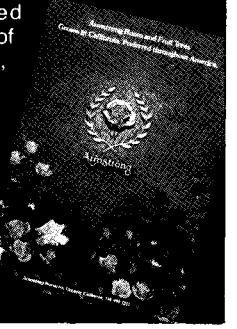

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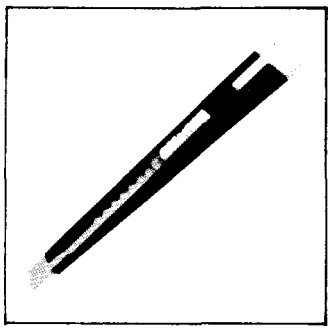

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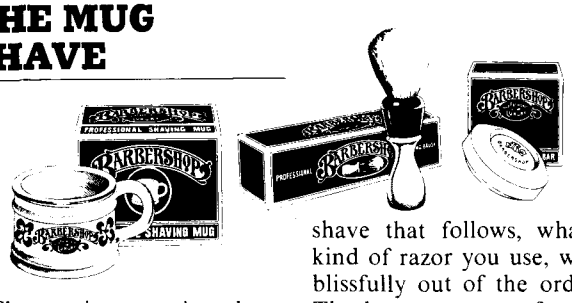
THE MUG SHAVE



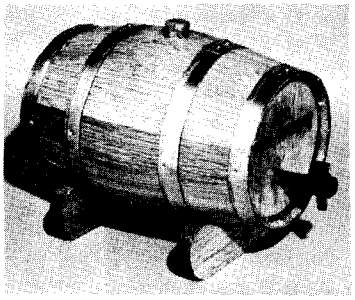
The routine morning shave is one of the most boring activities known to man. So most men hurry through it, inattentively, leaving their faces looking as if a rugby team might have scrimmaged there. This relentless daily tedium, more than changes in fashion, probably accounts for the periodic appearance of beards on otherwise familiar faces. If shaving has you down these days—or if you want to give a friend an unexpected lift—a mug shave is the answer. What is a mug shave? It consists of a hot wet lather whipped up in a heavy ceramic mug and then stroked liberally onto the face, with proper artistic flourish, with an old-timey wooden-handled bristle brush. The shave that follows, whatever kind of razor you use, will be blissfully out of the ordinary. The hot wet soap softens and sets up whiskers far better than any aerosol shave cream, so the shave is smoother, more comfortable, with less likelihood of nicks. The whole experience will put you in a different frame of mind, conjuring up images of 19th-century barbershops (and, indeed, the scent of the soap will provide that unmistakable barbershop aroma). As our office punster solemnly remarked after trying it, a mug shave is the only way to shave the mug.

Mug, soap, badger-boar bristle brush—$21.00 postpaid (A-93)

Brush only—$11.75 postpaid (A-94)

Mug and soap only—$11.00 postpaid (A-95)

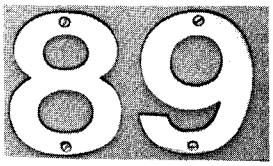
VINEGAR MOTHER



The stronger the taste of an ingredient, the more crucial its quality. By that rule of thumb, vinegar ought to be one of the most quality controlled products in use. Sadly that isn't so. Most commercial vinegars are short-cut affairs (note how wine-flavored vinegars are replacing true wine vinegars). The natural process of aging vinegar in casks is too time-consuming, expensive and troublesome for commercial producers. In fact, less than 1% of the vinegar sold in the U.S. is made by the Orleans process, which produces vinegar by natural enzyme action over time with no additives, no blending, no preservatives. As a result, most of us simply have no idea of the mellowness and body of a well-made vinegar. That is why so many Americans return from France and Italy, where homemade wine vinegar is still a live tradition, marveling over the lovely light and provocative quality of the salad dressings they encountered. Homemade wine vinegar is definitely in a class by itself. But who can go to the trouble of making vinegar at home? Well, today the answer is just about anyone. Since 1975 a California man, as a retirement project, has developed and sold a home-size, half-gallon cask stocked with vinegar mother. (The "mother" enzyme, which converts the alcohol in wine to acetic acid, is to vinegar-making what "starter" is to sourdough bread.) The barrel comes with a supply of red wine (primarily Zinfandel) vinegar that has aged three months. As you use the vinegar, you simply replenish the barrel with left-over wine. From there on you have a perpetual supply of homemade wine vinegar right at your fingertips. Your marinades will be more exciting, your dressings more interesting, your sauces more pungent. Whatever you make, the vinegar mother is sure to make your kitchen more memorable. The Franjoh Working Vinegar Barrel, as this product is officially known, is a handmade oak barrel with brass hoops, 6" in diameter by 8¼" long. It comes with a wooden stand, a funnel and tube for adding wine, a 10 oz. glass carafe for drawing off vinegar, and a recipe book. The set-up is as attractive and conversation-provoking as it is ingenious and useful. We can supply the red wine vinegar mother for $45.00 plus $5.00 handling and postage. This model will take red, white, and rosé wines. The manufacturer guarantees your satisfaction with the product or he will refund your money. (A-92)

WE'VE GOT YOUR NUMBER

We all know that the purpose of a house number is to let people know where you live. But it is our feeling that there is more than one way to tell them about it. So we did a little research on the subject and came across Brass #s. They're solid brass numbers in a Helvetica



typeface which we found very easy to read. They look as solid as they feel, and the manufacturer tells us that there's a good chance that they'll stay on a house or fence or whatever a lot longer than the paint will.

We found that the screws go into wood quite easily, and when we saw a set of these numbers on a house recently we sort of got the feeling that the people inside the house might just be as solid as the numbers outside were. $4.50 per number. (A-63)

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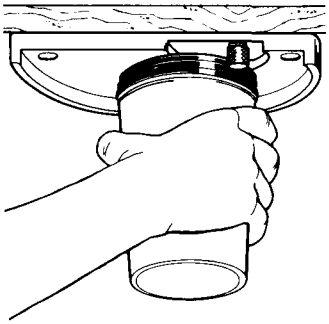
ONE-HANDED MARVEL



There are innumerable jar-openers on the market but none as clever as this gadget, the Un-Skru, marketed independently by a Denver man. With its aid, even the most stubborn jar top can be opened using only one hand. No more straining or rapping the jar on a counter edge or running hot water on the lid until you eventually free it—or make an unscheduled change in the menu. For those with arthritis or other handicap this simple tool is a life-saver. The Un-Skru mounts unobtrusively under a shelf or cabinet and works on any lid from 3/8" to 3 3/8". It installs simply (two screws) and is made to survive years of everyday commercial use. We've had one for a year and it has never failed us (brute strength was never so successful). We can send the Un-Skru for $6.00 each postpaid. We can say without reservation that every kitchen should have one. (A-85)

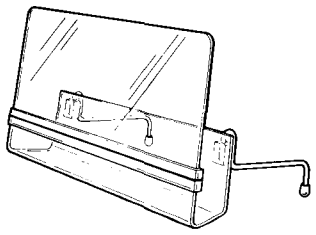
SPRING CLIPS

These classy spring clips made in France are equally suited to home or office use. Made of plastic-coated steel, they are a handsome way to hang up clothes or notes. We set up a

wall filing system with a handful of these clips slipped over a row of push pins. We can send 2 dozen spring clips in mixed colors of red, green, blue and white for $6.50 postpaid. (A-84)

HOW TO FIGHT DIRTY BOOKS

In the kitchen, the dirty book battle is hard to win. A cookbook lying open on the countertop seems to exert its own magnetic field, so that the least spatter, drip or spot immediately lands on the page—usually where it obscures the measure of the critical ingredient. At our house, thanks to repeated spatters of tomato sauce, the *Ossobuco* recipe in the Italian cookbook looks like a fugitive Jackson Pollack painting. But no more. This attractive Lucite cookbook holder protects the page without impairing the view. Indeed, it enhances readability, offering a choice between high-angle or low-angle positions. The holder will accommodate a heavy hardbound volume like Julia Child's or the *Gourmet* cookbook or a slim paperback collection of *Hor D'oeuvres and Canapes.* A sliding reading guide helps you keep your place while you cook. The holder measures a generous 14" wide x 10" high x 2½" deep across the bottom. The legs fold flat for ease of storage. Actually the holder has many uses outside the kitchen as well. It is ideal for holding those crafts books and manuals that tend to spring shut unless you hold them open with your



elbows while you work with your hands. One lady we know uses her holder, when it's not in service in the kitchen, to keep her knitting and crochet patterns open and in view while she works. We will be happy to send you this nifty book holder for $13.50 postpaid. (A-89)

HIDE FOOD

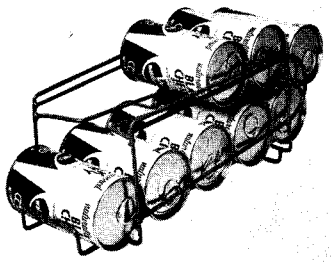
It occurred to us that with inflation spiraling the way it is, one of the best ways to fight back is to replace just as few of one's more expensive belongings as possible. And things like attache cases and better luggage generally fall into this category because they're made of an expensive material called leather.

So we're offering a leather preservative called Hide Food because it is our feeling that if an ounce of prevention is worth a pound of cure, then the seven ounces of Hide Food found in each of their jars may be worth much more than its weight to our readers.

When we tried it, we found that it restored much of the natural suppleness to things like old wallets and the leather upholstery of finer cars. A good way to find out whether you have a real need for Hide Food would be to take a look at some of your leather possessions . . . . things like furniture,

shoes, handbags and belts. And if they seem to be drying out on you, bring them back to life with this product. Seven ounce jar $7.75 postpaid. (A-86)

BEVERAGE CAN DISPENSER



The space inside of a refrigerator seems so uncomplicated. There are shelves and there is cool air. And there is chaos. That often seems to be the case because each shelf has both a back and a front area. And the guilty party is usually the back one because the foods and beverages stored there are simply harder to reach.

We came across a product recently that we think can help bring a sense of order to many an annoying refrigerator. It's called the Beverage Can Dispenser. It's made by Artwire Creations Inc. and it works on the simple principle of gravity. Assorted cans of beverage can be placed one at a time on the top rack of the dispenser and then they roll to the front toward the hands of thirsty family members. They are simply picked up, one at a time from the front of the dispenser as the need arises.

The Beverage Can Dispenser holds up to 10 twelve-ounce cans, and is plastic coated so it won't rust or chip. $5.50 postpaid. (A-87)

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J9AM

Long the Train's Been Gone, Baldwin has used the life of a fictional performing artist to reveal the anguish of the black experience in America. And once again his invented crises fall short of the impact and immediacy of his own real thoughts and experiences, as described in *The Fire Next Time, Notes of a Native Son*, and his other collections of prophetic, profoundly disturbing essays.

—JAMES RAWLEY

W. H. Auden: The Life of a Poet
by Charles Osborne
Harcourt Brace Jovanovich
336 pp., $17.95

CHARLES OSBORNE was one of a small number of friends attending W. H. Auden's funeral in the Austrian village of Kirchstetten in 1973. His account of the day, a fiction-like piece that conveys the grief as well as the human comedy of the occasion, was published soon afterward and now reappears as the conclusion of his biography of the great English poet. Throughout, Osborne is able to blend the distance required of a keen observer, critic, and scholar with the nearness and warm understanding of a friend.

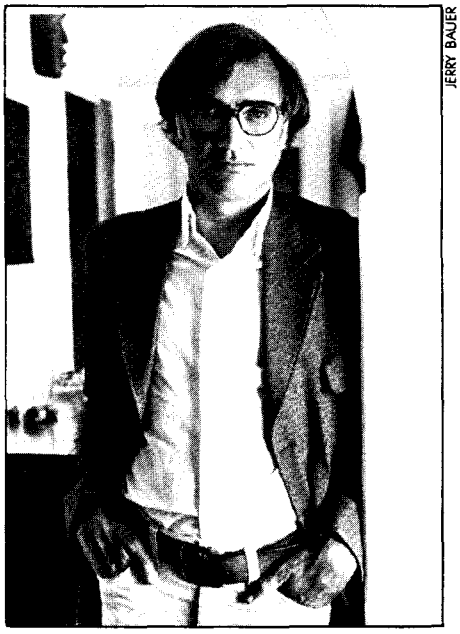
He offers scores of gossipy details and anecdotes about Auden, knowing that the art of gossip makes the literary biography something other than dutiful reading (one of the many delights of the book is an excerpt from Auden's radio talk in praise of gossip). The poet is here with all his gifts and eccentricities—the rumpled clothes that made him look, in his own words, like "an unmade bed"; the legendary mess in his apartments and houses; and his blinding wit, which ranged from impromptu remarks onstage at poets' conferences, to his private jokes for his gay friends, to his description, in his travel book on Iceland, of his attempt to ride a horse.

The book is an excellent introduction to the remarkable variety of Auden's creative achievement in prose, poetry, and theater. Included for the first time are some verses that Auden never intended to publish, such as the casual stanzas he read at a New Year's Eve party, and those for Christopher Isherwood scribbled into the prefatory pages of a D.H. Lawrence novel.

—JOHN FLUDAS

The Passion Artist
by John Hawkes
Harper & Row, 185 pp., $9.95

A TRUE SON of Kafka and Hesse, with a propensity for the macabre that might make Edgar Allan Poe shudder, John Hawkes here delves once again into the subconscious, lifting fears and nightmares, secret lusts and hates to the gray light of day. *The Passion Artist* will not disappoint partisans of such novels as *Second Skin, The Lime Twig*, and *The Blood Oranges*, which established Hawkes as a writer's writer, a strict avant-gardist. His prose is undoubtedly exquisite, but the question arises—to what point?



JERRY BAUER

Hawkes—His prose is exquisite, but empty.

In an ugly imagined Slavic city, widower Konrad Vost, a clerk in a pharmacy, cares for his adolescent daughter (secretly a prostitute), and spends his spare time in a cafe across from La Violaine, a women's prison in which his mother has been held for some time. One day the prisoners riot, and their male relatives are sent in with clubs to quell the disturbance. Overcoming the men, who act with a horrible and unexplained vengeance, the women imprison them. In dreams, Vost wanders in a past full of terrors (imaginary and real) as his mother and a seductive friend visit his cell and witness his breakdown. He recalls a boyhood attempt to have sex with a horse, embarrassingly interrupted by the woman in whose care his mother had placed him. The woman, a grotesque drunkard, later offered herself to him. A potentially lovely tryst with a fellow orphan was disrupted by wasps. And so on. In this externalized landscape of Vost's soul where women are evil, men more so, and love pathetic, shouldn't we have sympathy? Impossible. There's not a recognizable person or emotion in the lot.

In the past Hawkes put more meat on the bones of his plots, was less didactic. Images meshed with character. Unfortunately, in his latest novel the surrealistic elements—Vost's silver hand, dreams of dogs emerging from an egg—are like twinkling lights framing an empty stage. The only sound is a voice philosophizing from the wings, and the empty stage, unfortunately, is what stays in the mind.

—VALERIE BROOKS

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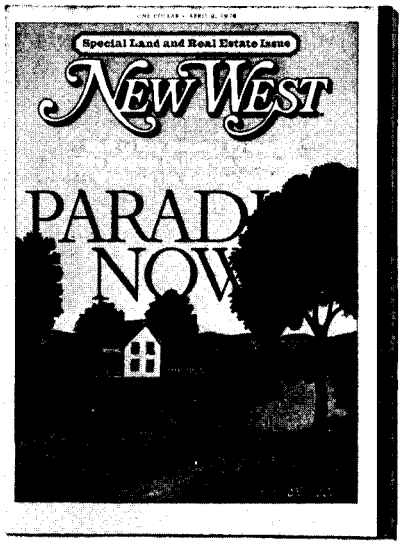

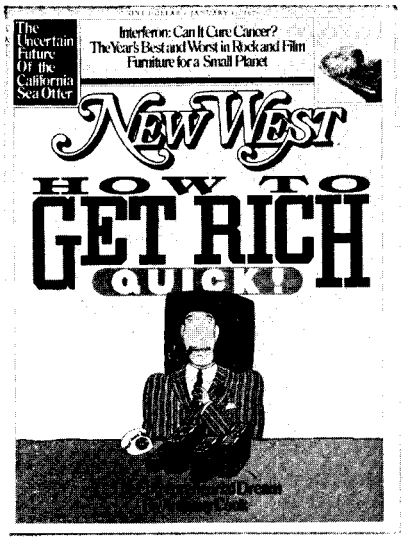
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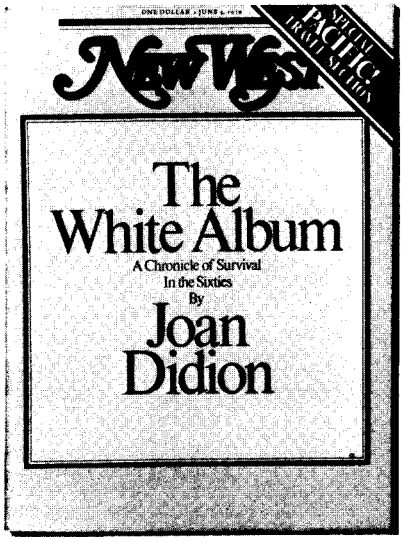

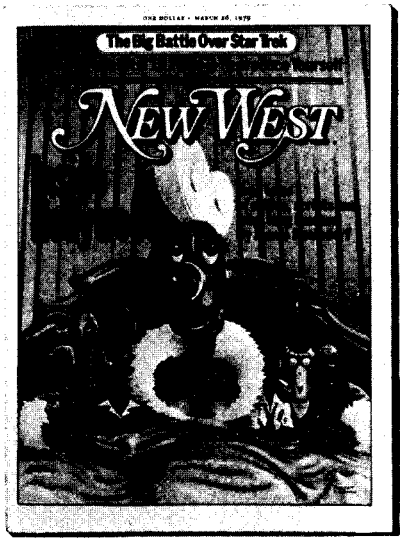

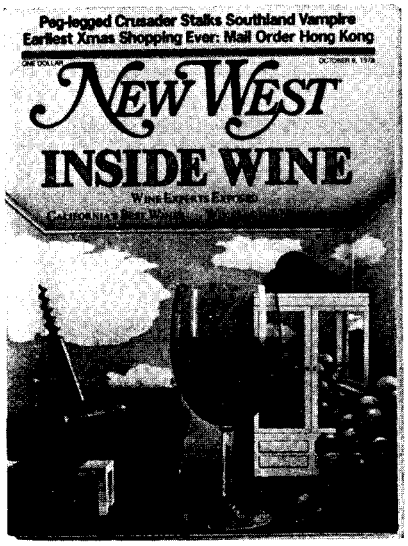

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Julia A. Moore (1847–1920) is what might as well be called famous for poetry of a truly inspired ghastliness. "The Sweet Singer of Michigan," as she was called, penned the following lines:

And now, kind friends, what I have wrote
I hope you will pass o'er,
And not criticize as some have done
Hitherto herebefore.

While *Saturday Review* despairs of receiving anything quite so awful as this, we nevertheless invite readers to rewrite some famous passage of poetry as the divine Julia might have done it (14 lines maximum). The three worst will receive subscriptions to *Poetry*.

Entries for Competition No. 4 must be received by January 19, and the winners will be announced in the March 29 issue. Please send submissions to Saturday Review *Competition No. 4,* Saturday Review, *1290 Avenue of the Americas, New York, N.Y. 10019. All entries become the property of* Saturday Review.

WINNERS
of *SR* Competition No. 2

You were asked to describe any contemporary American phenomenon in the faintly stuffy but serviceable prose of the *Baedeker* guides. We anticipated effusions of staid humor; what we generally got were expressions of profound discontent with the state of the nation. The favorite target by a vast margin was the fast-food emporium. Ten billion "minced-meat-patty sandwiches" may have been sold, but only a few to *SR* readers, who consumed those without relish. But the prizes, we felt, should go to those who most wittily aped Baedeker, not necessarily to those whose views we endorse. The winners:

Visitors arriving in New York via the Port Authority Bus Terminal will find themselves at once in the most colourful street scene of this stimulating metropolis. The gaily decorated cinema marquees and the numerous establishments to encourage the public reading of magazines testify to the intense national interest in gynecology, the attractions of nudity, and the zestful indulgence of the sexual instinct. Nowhere else is the friendliness of the American so apparent, for the traveller will commonly find himself approached by young persons of both sexes with offers of entertainment in their nearby places of residence that far exceed the bounds of mere amiability. It is not to be credited that the smoking materials and unusual chemicals hawked by wandering vendors are proscribed by local law. Were this so, it would scarcely be possible to see, as one commonly does, entire bands of constables wending their way nonchalantly through the throng and humming the lilting tunes of their distant island home.

—Flynn Belloc, New York City

After a day spent in the animated streets of Chicago, the traveller will be tempted to repair to the quiet and moonlit pathways of the Grant Park, a veritable *rus in urbe* near the shores of Lake Michigan. This temptation should under no circumstances be indulged, as these acres of bosky verdure have latterly been ceded by the municipal authorities to bands of low ruffians who ply a trade known as "mugging" (i.e., robbery, not infrequently accompanied by mayhem and violent death). One "mugging" can greatly diminish the pleasure to be had from a stay in the United States. Should this misfortune befall one, it is only natural to seek the aid of the police, but the traveller must refrain at all costs from awaking members of the constabulary found sleeping in their "patrol cars" in secluded districts. It must be borne constantly in mind that the law enforcement authorities here are provoked only at the greatest peril. In any event, persons who have been not only robbed but also injured are advised to supply themselves with fresh funds before seeking medical attention, since the latter is seldom to be had in the absence of a proven ability to pay.

—I. Katz, Miami, Florida

The traveller who finds himself in Kansas in early autumn will wish to attend a college "foot-ball" game. The salubrious climate of the area is at its best in this season, and, since stadia are usually constructed on some (often the sole) local eminence, a seat in the upper tiers will command a rewarding view of the surrounding forest in its spectacular colour. Transients should abandon all hope of seats closer to the actual playing field, since these are handed down from one local generation to the next.

Although the major interest of a foot-ball game derives from the activities of "half-time" (see below), the visitor will find it worthwhile to glance now and again at "the game," which occupies the field at other times. Here critical importance attaches to an elliptical ball, which endears itself to fans and players alike by bouncing in unpredictable ways. The object of the contest appears to be to move this ball (almost always with the hands, in spite of its name) against the determined opposition of the other side. This leads to a series of small but incredibly violent riots, which are no sooner pacified by the referees than they break out anew. The traveller who has no plans actually to immigrate to the USA need not mar a brief sojourn by attempting to understand this.

The term "half-time," which designates a far more comprehensible activity, may have begun as an ironic reference to the brisk pace of the marching bands who now occupy the field, much to the relief of those whose interest in blood sport has begun to wane. Their gay music is supplemented by the exertions of energetic young female dancers, whose meager clothing testifies to the pioneer hardihood and indifference to the elements still much esteemed in this region.

—Julia Casad, Wichita, Kansas

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AKNYT FUROI

Wit Twister No. 157

Edited by Arthur Swan

The object of the game is to complete the poem by thinking of one word whose letters, when rearranged, will yield the appropriate word for each series of blanks. Each dash with a blank corresponds to a letter of the word.

The prince was poisoned at a ___ ___ ___ ___ ___ ___ ___ feast.
His anguished screams ___ ___ ___ ___ ___ ___ ___ quite a stir.
His wife ___ ___ ___ ___ ___ ___ ___ like a stricken beast,
So no one even thought to question her.

Answers next issue

DECEMBER ANSWERS

Literary Crypt No. 144

There is no finer investment for any community than putting milk into babies.

Churchill

Wit Twister No. 156

Tosca, tacos, coast, coats, ascot

Middleton Double-Crostic No. 185

PAUL COWAN: THE TRIBES OF AMERICA

Voices that, in normal conversation, are flat and slow become energetic, almost imploring as they seek to make midnight contact with their fellow drivers. There is a rhythmic litany to talk over the CB that reminds you of a priest saying mass or a rabbi saying kaddish.

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DOUBLE-CROSTIC NO. 186

by Thomas H. Middleton

Instructions:
If you've never solved one of these puzzles, it will probably look much more difficult than it actually is. If you can answer only a few of the WORDS correctly, you're on your way to solving the puzzle. Fill in the numbered blanks of all the WORDS you can guess and write the letter of each numbered blank in its correspondingly numbered square in the diagram. The letters printed in the upper-right-hand corners of the squares indicate from what WORD a particular square's letter comes.
The diagram, when filled in, should read as a quotation from a published work. The dark squares are the spaces between words. If there is no dark square at the end of a line, a word may carry over to the line below.
The first letter of each WORD, reading down, will spell the name of the author and the title of the work from which the quotation is taken.
You should find yourself seeing words and phrases taking form in the diagram; so you can work back and forth, from WORDS to diagram and from diagram to WORDS, until the diagram is filled in.

1 E	2 V	3 P	4 Q	5 G	■	6 U	7 W	■	8 A	9 U	10 W	11 V	12 O	13 R	14 Z²	15 Z¹	16 T
17 C	■	18 R	19 Y	20 G	■	21 I	22 A	23 K	24 Y	■	25 Z²	26 D	■	27 X	28 U	29 T	■
30 L	31 R	32 V	33 T	34 P	■	35 Z	36 G	37 M	■	38 Y	39 O	40 K	■	41 S	42 Z¹	43 I	44 W
45 D	46 A	47 X	48 M	49 Y	50 U	■	51 G	52 Z¹	53 K	■	54 Q	55 Y	56 N	57 O	58 U	■	59 E
60 S	61 Z²	62 U	■	63 I	64 H	65 U	■	66 R	67 A	68 L	69 Z²	■	70 R	71 Z	72 Q	73 B	74 D
75 S	76 E	■	77 P	78 T	79 I	■	80 S	81 L	82 F	83 P	84 V	■	85 Y	86 D	■	87 N	88 J
89 Z¹	90 O	91 I	■	92 W	93 Z²	■	94 Y	95 B	96 F	■	97 U	98 W	99 Z¹	100 C	101 J	102 I	103 T
■	104 P	105 X	106 R	107 T	108 B	109 O	110 Z²	111 S	112 C	113 D	■	114 X	115 T	116 O	117 F	118 G	■
119 V	120 R	121 J	122 Z	123 L	124 Z¹	■	125 D	126 U	■	127 U	128 C	129 B	■	130 V	131 T	132 E	133 F
■	134 N	135 G	136 D	137 Z¹	138 H	139 F	140 P	■	141 C	142 L	143 F	144 Z²	■	145 R	146 N	147 W	148 F
■	149 B	150 Z	■	151 T	152 W	153 M	154 D	155 E	■	156 H	157 J	158 P	159 B	160 G	■	161 X	162 L
163 N	■	164 R	165 B	166 W	167 M	168 C	169 Q	170 T	■	171 J	172 F	173 H	174 Z	175 Q	176 O	177 N	178 U
179 L	180 V	181 P	■	182 G	183 Q	184 X	■	185 R	186 S	187 T	188 Z¹	■	189 B	190 S	191 N	■	192 Q
193 O	194 K	195 X	■	196 X	197 L	198 W	199 Z	■	200 Z¹	201 R	202 C	203 P	■	204 Y	205 S	206 O	207 H
■	208 Z¹	209 B	210 F	211 V	212 G	213 U	214 K	■	215 Z²	216 E	217 I	218 M	219 Q	■	220 C	221 R	222 U
223 N	224 W	225 Z	226 G	227 Z²	■	228 N	229 Y	■	230 P	231 M	232 C	233 G	234 Z¹	235 O	236 R	■	■

Answer to Double-Crostic No. 185 appears on page 58.

CLUES	WORDS
A. Eldest of the Pleiades; Hermes's mother	8 22 46 67
B. Deeply pitted, as a honeycomb	73 95 108 129 149 159 165 189 209
C. *Licentious or dissolute* men	220 232 100 112 128 141 168 202 17
D. Binding; fastening	26 45 74 86 113 125 136 154
E. English philosopher (1588-1679; *The Leviathan)*	155 216 1 59 76 132
F. Marked as with needle scratches; needle-shaped	139 143 172 210 82 96 117 133 148
G. Type of overtime period in sports (2 wds.)	160 212 226 5 20 36 118 135 182 233 51
H. Easily offended; sulky	64 138 156 173 207
I. A zillion	217 21 43 63 79 91 102
J. Found agreeable	88 101 121 157 171
K. "Parthians, and ___, and Elamites" (Acts 2:9)	194 214 23 40 53
L. Brittle white metallic element used in alloys and compounds	142 162 179 197 68 81 123 30
M. Jogged; elbowed	48 153 167 218 231 37
N. "I can call spirits from the ___," says Glendower (2 wds., *Henry IV, Part I)*	56 87 134 228 146 163 177 191 223
O. Argentine romantic poet (1805-51; *La Cautiva)*	235 12 39 57 90 116 176 206 109 193
P. Head over heels; six ways from Sunday	83 104 140 203 158 181 230 3 34 77
Q. Intensifies; raises the value of	169 183 219 4 54 72 175 192
R. "*And mar* ___ *bright,* / That shone as Heaven's light" (2 wds.; Spenser, "Prothalamion")	106 164 185 201 236 70 221 120 13 145 18 31 66
S. Clinging; gummed	205 80 190 41 75 111 186 60
T. Cavalry group formed in 1898 (2 wds.)	115 131 16 103 78 29 107 151 187 33 170
U. Prayers to God on behalf of others	6 62 127 50 58 97 65 213 222 9 28 178 126
V. Palace of the Moorish kings in Granada, Spain	11 180 84 211 130 119 2 32
W. "Now lies he there, / And ___ to do him reverence," says Antony (3 wds., *Julius Caesar)*	198 224 166 44 7 92 147 152 98 10
X. Common cause of howling in a public address system	27 47 195 184 114 161 105 196
Y. Tending to call up memories, feelings, etc.	55 19 229 49 94 38 85 204 24
Z. Closely related or connected	35 150 174 122 225 71 199
Z¹. Part of a prize fighter's training program	137 234 52 215 99 200 208 15 42 89 188 124
Z². Sartre play (2 wds.)	110 144 61 93 14 25 69 227

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Lessons From a Son

I MUST APOLOGIZE to readers left dangling after two consecutive columns on my wife's and my preparations for the birth of our first child. The upshot is: Peter; 6 A.M., August 11; healthy; sweetly dispositioned; six pounds, 12 ounces at birth; and such an enthusiastic eater that he's already participating in America's favorite pastime, dieting.

I would have reported the results earlier except that, beyond the vital statistics, there seemed little to say. True, parturition is a staggering miracle. One stares with delight at the sudden perfection of this person in miniature. One wonders at his animal aptitudes: his talent for suckling, his ability to signal his needs. It is pleasing to observe his motor development, even while recalling that of all species, in this respect, man is the slowest learner.

The more resonant miracle, however—the development of awareness and of individuality—unfolds gradually. Each day Peter better recognizes what affords him pleasure and pain. Like a computer, he proceeds by making choices between polarities—light or dark, hard or soft, wet or dry. Voluntary smiles (as opposed to gas-provoked smiles, young parents' fool's gold) are a response to the shock of recognition. The volatility of an infant's moods is a result of the novelty of all that he experiences. The world is a wildly various place, especially in comparison to the womb.

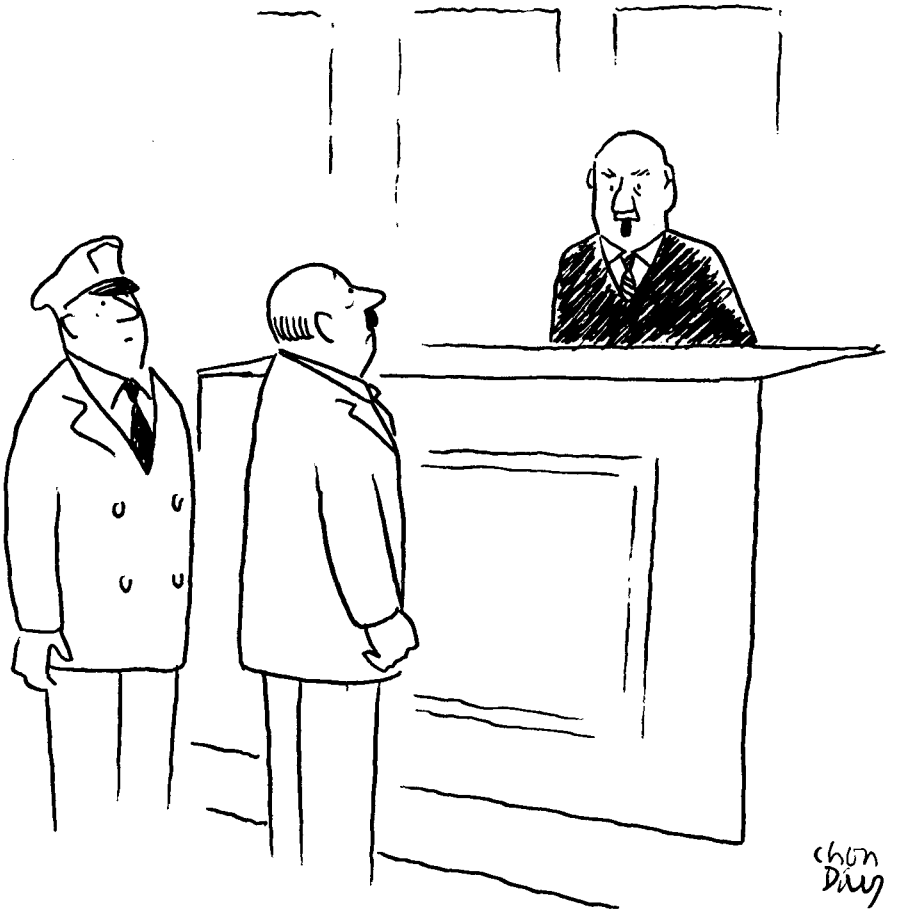
For me, the most compelling and endearing attribute of our newborn is his gaze. Peter's blue eyes, wide with amazement, seem to drink in every nuance of what he focuses on. The world through his eyes is wholly new, brimming with potential. An armchair might pick up and dance, a bouquet might bloom into a lady, the walls might suddenly spew symphonies (stereo is, after all, a strange notion). Judgments have yet to be made. What is lusterless to Peter's parents may be splendid to him. An old stuffed toy that we would discard may be embraced by the baby as delightful.

One scarcely needs Freud to be persuaded of the importance of these first months to a child's psychological development. The child's mind is pristinely pragmatic: It seeks solutions to problems and sticks with them as long as they work. A neglected child, who finds that sometimes nothing works, may be imbued early on with the bitterness of frustration. Infancy is the cradle of optimism. I'd wager that most cynics, persons who "can't get no satisfaction" and assume the rest of the world shares their problem, might trace their gloom to their unanswered shrieks as infants.

One of the abiding debates in philosophy concerns man's inherent nature. Is man good, kind, sociable, etc., and made vicious by society, or is he born aggressive and antisocial, and in need of society to tame him? The answer, as any observant parent knows, is neither. Pragmatism is amoral. If a child finds he can solve problems either by aggression or by courtesy, he will behave accordingly. Man has no more inherent morality than a cow, no preconceptions, no predispositions. What he does have that distinguishes him from all other creatures is a curiosity that propels him to seek better solutions even to problems that have been more or less adequately solved. The goal of society should not be to encourage our innately decent natures or to restrain our innate nastiness. The goal of society, and of education, should be to prove to all those wide-eyed learners that virtue, however one defines it, works better than vice, that crime does not pay. A successful upbringing imbues these precepts so deeply that they become second nature, that they seem natural laws rather than well-learned lessons. That so many Americans today seem to lack all sense of wrongdoing, to think that wrong means getting caught, is a grim indictment of our guardianship of the young.

It will be some time before Peter is capable of wrongdoing. With a growing child, however, "some time" quickly evaporates into no time at all. Perhaps the greatest blessing of parenthood is the urgency it bestows on the future. We must care about tomorrow because tomorrow is where our son, for whom we wish everything the best, will live.

—Carll Tucker



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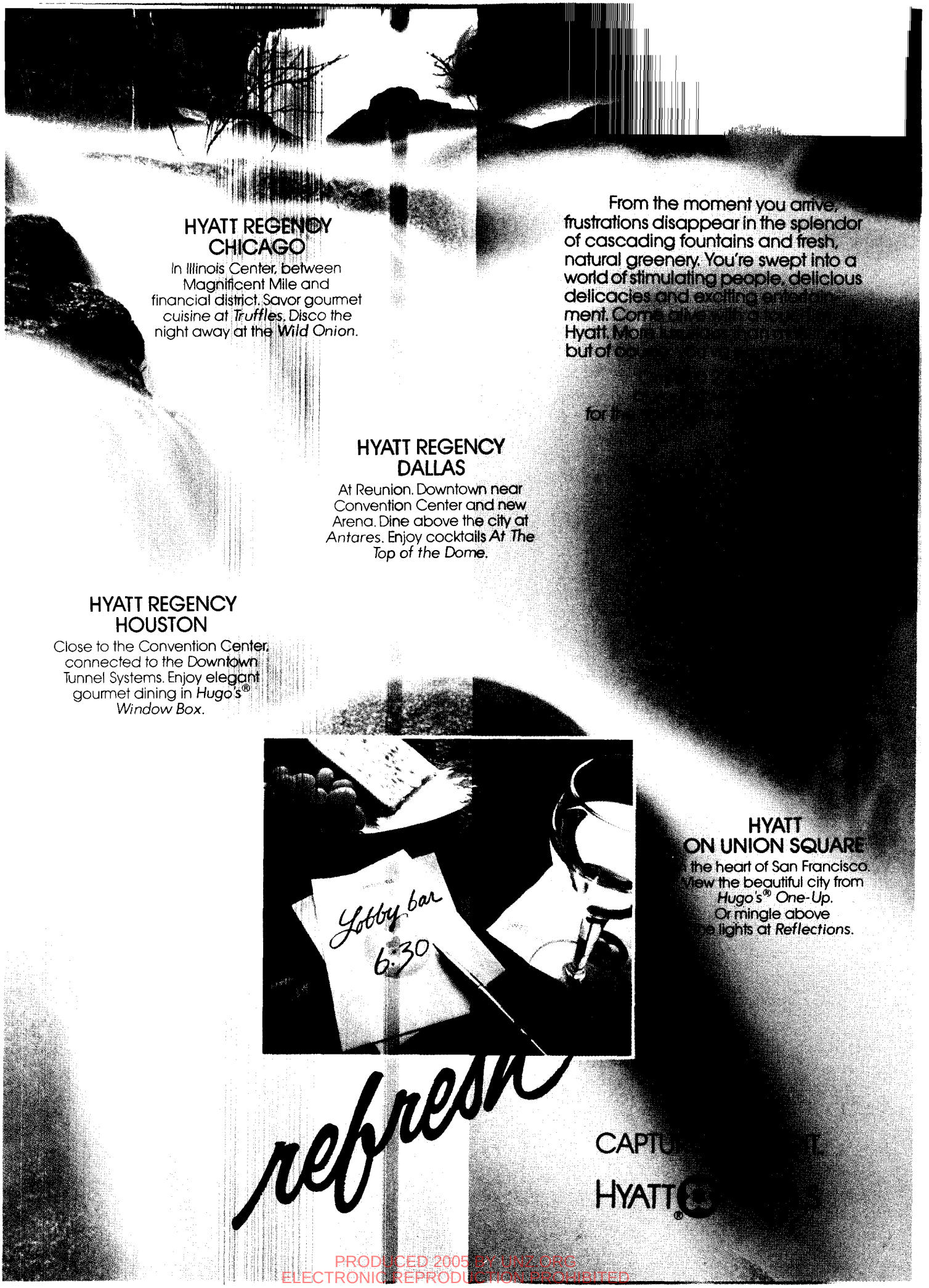
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